

真義大觀

真義大觀

中山大學三像

Vol. XIX



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ART DEPARTMENT

SELECTED RELICS

of

JAPANESE ART

Vol. XIX

EDITED BY S. TAJIMA

真義大觀

第十冊

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHONIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1908

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釋迦牟尼佛及脇侍金銅像

作者不詳

(身長光背共高一尺四寸)

大和國法相宗大本山法隆寺藏

茲に出す金銅像は銅封藏に在りしものにて其光背に戊子年十二月十五日朝風文將其睿濟師慧燈爲嗽加大臣誓願敬造釋迦佛像以此願力七世四恩六道四生俱成正覺とあり而して法隆寺にては之を解釋して戊子は推古天皇三十六年なり嗽加は即ち蘇我なり然れども馬子大臣は推古天皇三十四年既に薨去したるが故に此銘文の嗽加大臣は蝦夷大臣のことならんと云へり其様式より見ても此像は推古の朝に於ける一名品なること毫も疑ふべき所なし

ŚĀKŸAMUNI AND THE BODHISATTVĀ.

(Gilded copper image, with canopy; height 1 foot 4 $\frac{1}{4}$ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HÖRŸŪJI, YAMATO PROVINCE.

(COLLOTYPE.)

This statue was preserved in the Treasury of the temple. It bears the following inscription, carved on the back of the canopy: "On the 15th day, 12th month, Earth-Rat year cycle, Chōfū Bunshō Gorei Saishi Yetō, made this statue for the Minister of State, Soga, wishing earnestly to bring out religious merit, by this conduct, which shall range to the Six Realms, and the Four Kinds of Birth."

According to the tradition of Hōryūji, it is said that the "Earth-Rat year cycle" stands for the 36th year of the reign of Empress Suiko. "The Minister of State, Soga," means the powerful family in that reign; but if this is true, the name of Soga must be that of Yemiji Soga, because Umako, the powerful statesman at that time, was already dead, having passed away in the 34th year of Empress Suiko's reign. In the conception and workmanship of the statue, we find conclusive evidence that it is an excellent production which belongs to that period.



如意輪觀自在菩薩金銅像

(高五尺二寸)

大和國龍蓋寺(同寺)藏

此の像は同寺如意輪觀音大塑像の胎内に藏せられしものなりと云ひ傳へて釋文會の作と稱す然れども其の様式作風は概して中宮寺第三冊廣隆寺第五冊の同菩薩像と同じく、謂はゆる推古式に屬せり、唯面相等少しく前二者よりも圓滿なれば或は天智時代義河僧正が本寺を草創せし頃の作なるやも知るべからず此の種の像皆如意輪觀音の像軌に合はず恐らくは彌勒像なるべしと雖も今前二者と共に姑く傳稱に従ふ

GILDED COPPER IMAGE OF
CAKRAVARTI-ÇINTĀMAṆI AVALOKITEŚVARA.

(height 5 foot 2½ inches.)

OWNED BY THE TEMPLE, OKADERA, YAMATO PROVINCE.

(COLLOTYPE.)

This image is said to have been placed inside the body of the great clay statue of this deity, and tradition tells us that it was made by Keibunkwai, but the form and style of the figure belong to the so-called productions of the Suiko era, and resemble those of the same statue preserved in Chûgûji (see Third volume) and in Kôryûji (see Fifth volume). If the countenance of the figure were more moderate than those of the two just mentioned, we might suppose that it was made in the Tenchi period, when this temple was built by Giyen Sôjô. Statues of this kind do not conform to the ideal of Cakravarti-cintāmaṇi as fixed by the canon of tantric Buddhism, but, on the contrary, resemble that of Maitreya, yet we call them according to the case previously mentioned.

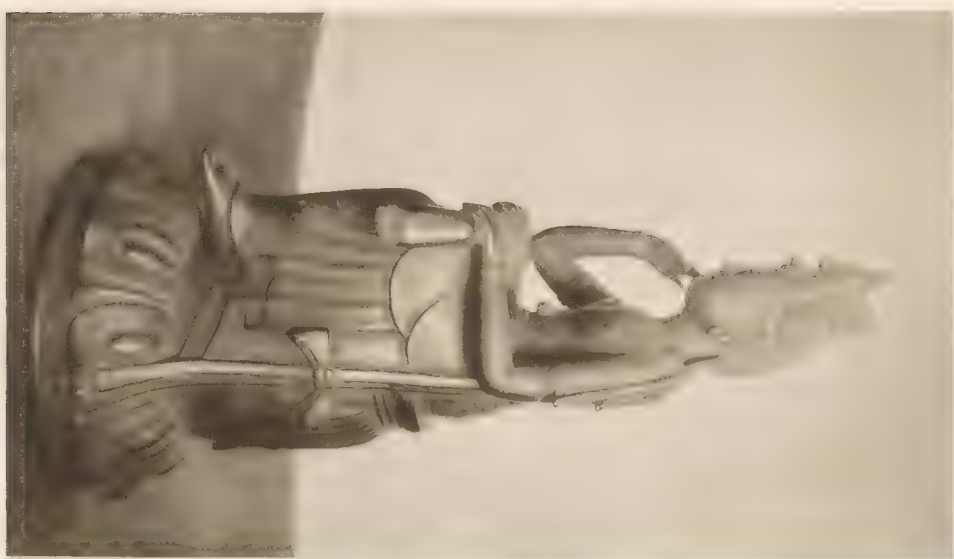
(良是—列二台)

大倭國諸蕃表(國書)端

破意疎曠自并菩菴金剛經

OWNED BY THE TEMPLE OKADAKA, YAMATO PROVINCE.
(COLLOTYPE)
Height 1 foot 3 1/2 inches.
GAKKAVARTI-CINTAMANI AVAKOKTESVARA.
GIVEN COPPER IMAGE OF

[illegible]





十一面觀音自在菩薩木像

作者不詳

(身長) 陸奥一尺七寸七分

横濱 原富太郎君藏

十一面觀音の事は先に第二冊に述べたり、此の像第三冊に掲げたる法隆寺九面觀音と製作の様式を同うし、奈良朝盛代の物なること疑なし、面貌姿態端嚴流麗を極め、頭上諸面の表情の如きも巧密言はむかたなし、誠に法隆寺九面像に匹敵すべき有数の名品とす

WOODEN IMAGE OF EKÂDAŚAMUKHA AVALOKITEŚVARA.

(Height, 1 foot 8 inches)

ARTIST UNKNOWN.

OWNED BY MR. TOMITARÔ HARA, YOKOHAMA.

(COLLOTYPE.)

In the second volume of this series we described this class of Avalokiteśvara, and this particular statue has a style which is similar to Navamukha Avalokiteśvara, preserved in Hôryûji, reproduced in the third volume. There is not the slightest shadow of doubt that it was produced in the middle part of the Nara era. In the countenance and gesture, we see the greatest solemnity and sincerity. The small, minute heads which adorn the head of the principle figure, are excellent specimens of fine carving, adding much to the expression of the countenance. We know that this is a precious statue, holding a position equal to that of the nine sided image of Avalokiteśvara, in Horyûji.

此の面影の明暗すへは、漆の漆品とす

其影の暗きものは漆言はひやせむし、斯く其影

明きし面影は漆言はひやせむし、斯く其影

明きし面影は漆言はひやせむし、斯く其影

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面影 漆言はひやせむし、斯く其影

十一 面影 漆言はひやせむし、斯く其影

WOODEN IMAGE OF EKÂDÂSAMUKHA AVAOKTUSÂVARA.

Height, 1 foot 4 inches.

IRRAWADDI CANAL.

OWNED BY MR. TOMIYASU HARA, YOKOHAMA.

(COLLOTYPE.)

In the second volume of this series we described this class of *Isopoda*, and this particular species was a little which is similar to *Neumayria*. 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Height





觀自在菩薩乾漆像

(高五尺二寸)

大和國法相宗大本山法隆寺藏

此の尊觀自在菩薩像は法隆寺傳法堂阿彌陀如來の脇侍にして同堂は天平十一年西暦七三九年行信僧都の建立なりと云ひ本像の作風も天平風なれば蓋し當時の製作なるべし然れども古今目錄抄には傳法堂の像設を彌勒三尊一體也と言へれば此の像初めより傳法堂安置の爲めに造られしものなるや否やは詳かならず

LACQUER IMAGE OF AVALOKITEŚVARA.

(height 5 feet 2 inches)

OWNED BY HÖRŪJŪ, YAMATO PROVINCE.

(COLLOTYPE.)

This statue of Avalokiteśvara is a complementary side one of that of Amitābha Buddha in Denbōdō, a chapel of Hōryūji. This chapel was built in the 11th year of Tempyō (739), by Gyōshin Sōzu. The character of the statue belongs in the Tempyō period and makes us feel that it was prepared at the building of the chapel itself; but upon consulting a book entitled *Kokon Mokuroku-shō*, we find mentioned a set of three statues of Maitreya which were worshipped in Denbōdō. Now, we hesitate about deciding whether this statue was prepared to put into the chapel or not. The extant records do not enable us to form a clear opinion on this subject.





阿修羅界圖(絹本着色)

傳巨勢弘高筆

(竪五尺一寸三分、横二尺二寸四分)

近江國 天台宗 來迎寺藏

弘高筆と稱する來迎寺の十界圖は畜生界天界の二圖を前冊に掲げたり、竊に又其の一幀なる阿修羅道常論圖を掲ぐ、前一圖と通覽して益密實を深うするに足る圖中上部左方は阿修羅王手に日月を捉る所右は帝釋天にして下方はこの闘戦の原因たる帝釋の妃阿修羅王の女帝釋の已を寵せざるを悉む所なり

THE KINGDOM OF ASURA.

(Kakemono, coloured on silk; 5 feet 1½ inches by 2 feet 2¼ inches.)

SAID TO BE BY HIROTAKA KOSÉ.

OWNED BY THE TEMPLE, RAIKÔJI, ÔMI PROVINCE.

(WOOD-CUT AND COLLOTYPE)

Of the pictures of the Ten realms, belonging to Raikôji and said to have been painted by Hirotaka, we gave two, those of the realms of the beasts and the gods, in the preceding volume. We now present one plate which depicts the fighting in the realm of Asura. With this and the other two plates, we may study the nature of this class of picture. In the upper part, at the left-hand side, is shown Asuraraja as he seizes the Sun and the Moon in his hand; and in the right-hand side is represented Indra, while the lower part shows the mistress of Indra (daughter of the king of Asura) leaving him because of lost love, which was the cause of the fighting that occurred.

阿婆羅果圖(日本書)

傳巨養品高華

昭和十一年三月二十四日

一頁

帝尊の弓を斷せしむる意は預め
 關卿の親戚たる帝尊の弟阿婆羅王の
 名を與へ預めし帝尊天に上りてすまはし
 ける阿中上座に於て阿婆羅王を二日
 前二回と進擧して帝尊を驚くするこ
 其の一節なる阿婆羅王常能開闢を以て
 果天界の二回と前冊に擧げたり其の又
 品高華と稱する來頭その十界阿婆羅王

THE KINGDOM OF ASURA

(Katakana romanized in title; text in katakana)

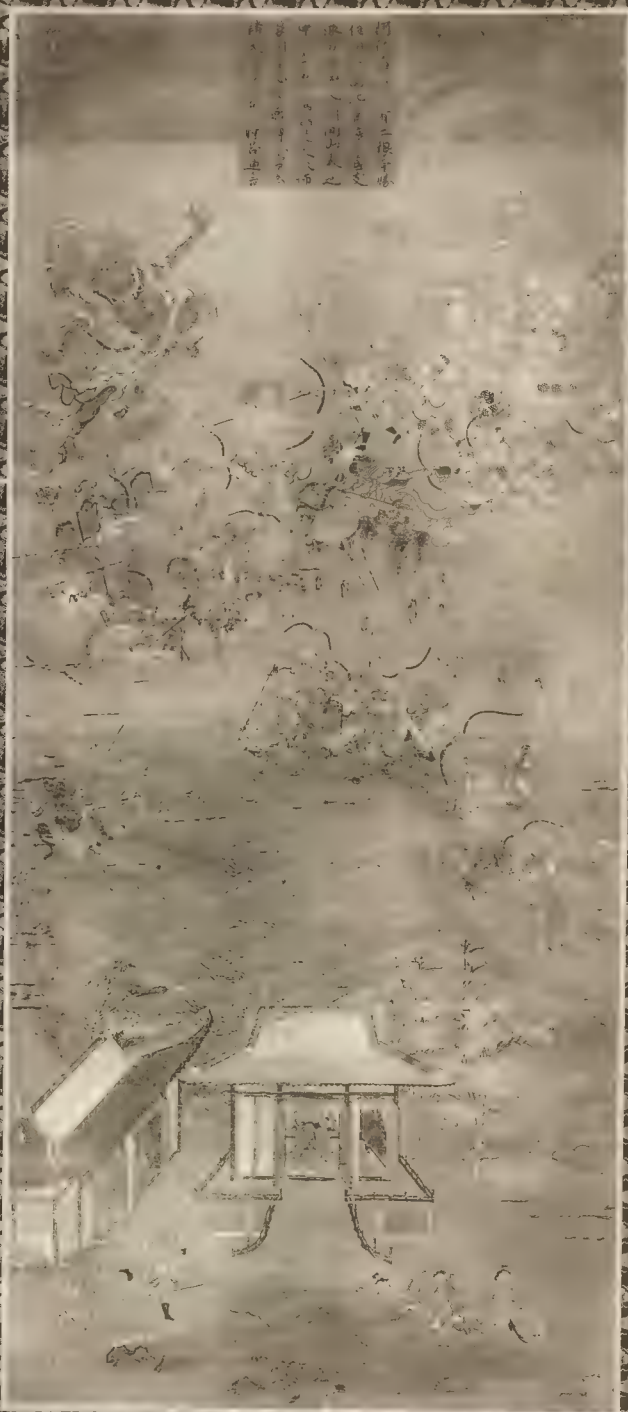
BY TO THE BY HIROTAKA KANE

OWNED BY THE TEMPLE RINJOI ONI PROVINCE

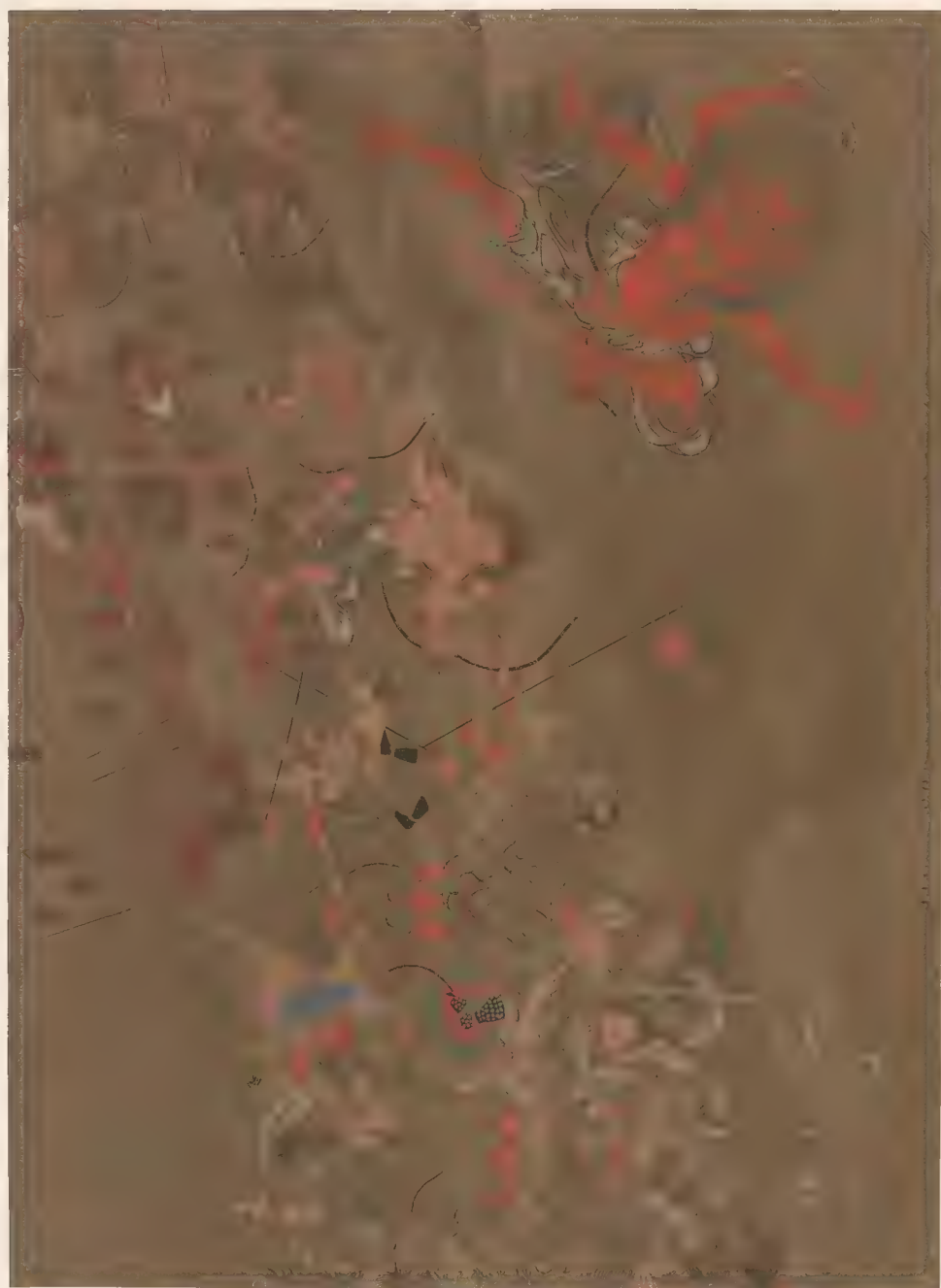
(WOOD-CUT AND COLLOTYPE)

Of the pictures of the Ten realms, belonging to Raimon and said to have
 been painted by Hachiro, we have two of those of the realms of the Asuras and the
 gods in the preceding volume. We now present one which depicts the
 fighting in the realm of Asura. With it is and the other two plates, we may
 the nature of this class of pictures. In the upper part, at the left-hand side, is
 a town (Asura) as the scene the Sun and the Moon in his hand; and in the
 right hand side is a mountain (Asura) while the lower part shows the nature of
 India (Asura) of the king of Asura (Asura) and because of that fact, which was
 the cause of the fighting that occurred.

門外有石一石
上刻「石」字
此石乃石之
中上者也
石之上有石
石之上有石
石之上有石
石之上有石









黄不動明王畫像(絹本着色)

傳智證大師筆

延暦五年五月廿三日 長横二尺六寸七毫

京都 天台宗 曼殊院藏

不動明王の事は先に之を説明せり、唯「黄不動」は儀軌の使者法中に見えたる怨敵退治の修法に用ゐる特殊の一形像なり、承和五年西暦八三八年智證大師此の像を感見して空光に之に寫さしめしことは同大師傳に見えたり、三井寺にも智證大師筆と稱する一幅の黄不動あり、本圖頗る之に酷似す、蓋し其の圖法の出處を一にせるものなるべし、雄大高古の趣致尙能く唐畫の面目を傳へたるを見る、然れども其年代は智證大師より後のものに屬し、恐らくは藤原時代の末期ならんか。

THE YELLOW ACHARA-RÂJA.

(*Acharamono*, coloured on silk; 5 feet 6 inches by a foot 7½ inches.)

SAID TO BE BY CHISHÔ DAISHI.

OWNED BY THE TEMPLE, MANSHUIN, KYÔTO.

(COLLOTYPE.)

We have already told about Achara-râja. This Yellow Achara is a special form used in magical practice to defeat an enemy and is based upon the canon of esoteric Buddhism, or Shingon Sect. Consulting his biography, we find that it was suggested to the priest Chishô, by a certain artist, Kûkô, to prepare this kind of picture after he had divine inspiration from the deity in the 5th year of Shôwa (838.). In the temple, Mi-i-dera, there is preserved another picture of this Yellow Achara, also alleged to be by Chishô Daishi; and the picture here reproduced closely resembles that one. We know that both pictures came from the same hand. The sublime and lofty conception is paralleled with that of the pictures of the Tang dynasty, but we think the date of production comes after the time of Chishô Daishi, perhaps towards the end of the Fujiwara era (12th century).

福もど銚のものに風、怒さうお熱風お升

漸へて見るに、然るに其平升は、辟邪大

シ、華大高古の遊煙尙韻、雲鬢の面目

蓋し其の圖表の出處を——
二つあるのがある

融の黄巾賊も、本國賊と云ふ語則ち

二具を式と三状を二と管番大帳並に輯す

丁字遊の文に寫ちしゆしことを國入船也

辛酉曆八三八辛酉號大福出八萬金銀見上

の邊に用ひる材料の一は、

世に養育の要法中ニ見テ此ニ思育最

不世王の尋ねたところを、奴民を、罪に當て

取諸天竺經

望正只正廿三夜，附二只六廿廿夜。

相登大車

黃不憚與王燕客書本首

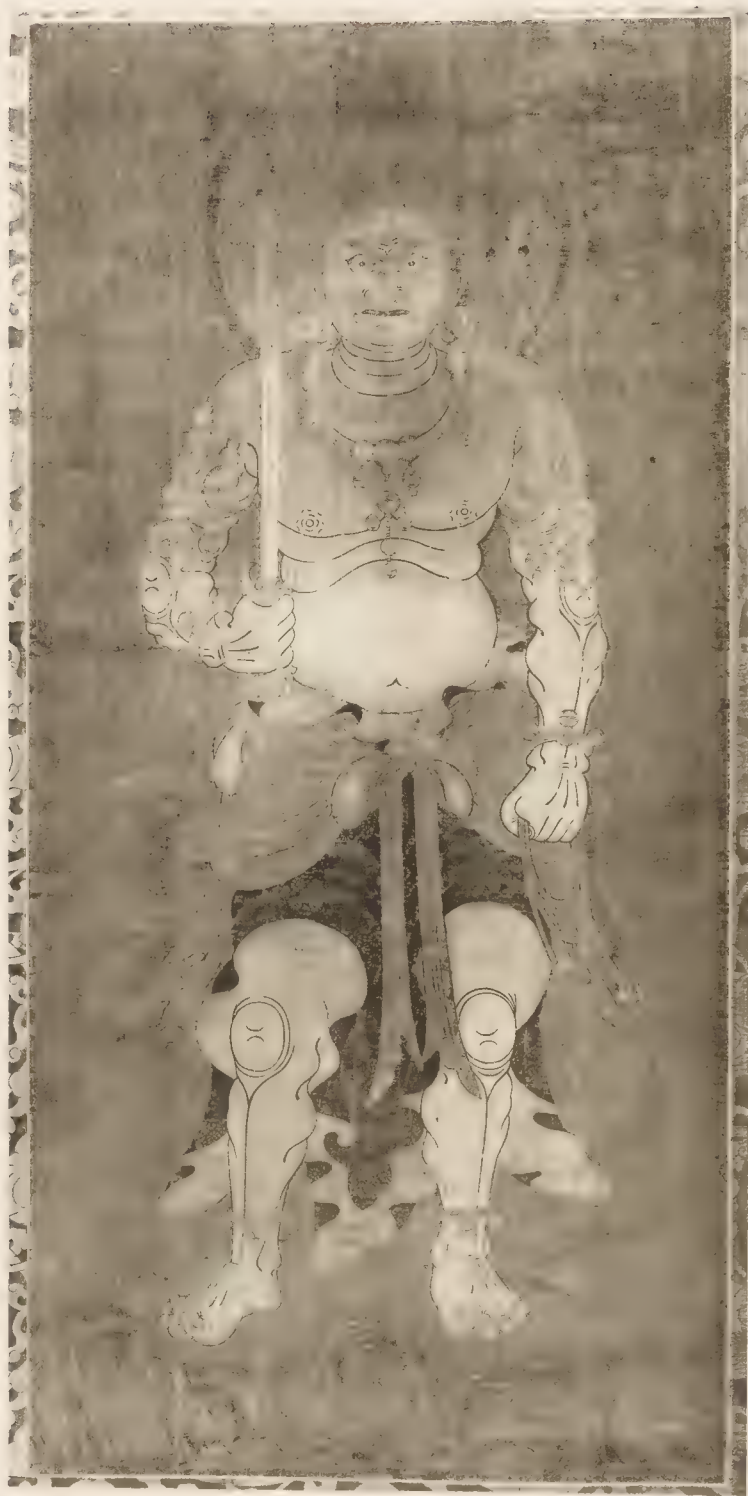
(Kilgus, colored on silk; 2 feet 6 inches by 2 feet 7 inches)

SAID TO BE BY CHISHO DAININ.

OWNED BY THE TEMPLE, MANSUIN, KYŌTO.

(COLLOTYPE.)

We have already told about Akahagi. This Yellow Ache is a special form used in magical practice to defeat an enemy and is based upon the canon of esoteric Buddhism, or Shingon-kyō. Concerning this geography, we find that it was suggested to the painter, Chōjū, by a certain artist, 1660, to produce this kind of landscape painting. The date in the text year of 1660 is 1660 (1728). At the temple, Hōkoku-ji, there is preserved a picture of this Yellow Ache, and it should be by Chōjū Dashi; and the picture is here reproduced closely resembles that one. We know that both pictures came from the same hand. The style and high conception is parallel with that of the picture of the Tachibana, and we find the date of production comes after the time of Chōjū Dashi, towards the end of the Fujiwara or early Tenth century.





二十五菩薩圖雙幅

(絹本着色) 傳惠心僧都筆

(各幅四尺二寸四分横二尺二寸三毫)

京都淨土宗淨福寺藏

此の雙幅は元々阿彌陀如来圖を中幅
としたる左右二幅なりしならむ傳へ
て惠心僧都の筆と稱す巧麗纖密の畫
法調はゆる惠心僧都遺品中の一大尤
品にして其の布圖の巧妙人物の活動
殊に見るべく而も面相描法等の典型
は恐らく藤原時代中期に屬するもの
なるべし

TWENTY-FIVE BODHISATTVAS.

(Pair of *hakemono*, coloured on silk; each 4 feet 2 $\frac{1}{2}$ inches by 2 feet 2 $\frac{3}{4}$ inches.)

SAID TO BE BY YESHIN SÔZU.

OWNED BY THE TEMPLE, JÔFUKUJI, KYÔTO.

(COLLOTYPES.)

This pair of *hakemono* are, perhaps, from a set of three of which the central one is Amitâbha Buddha, and are said to have come from the hand of Yeshin Sôzu. The delicate and minute brushwork in these pictures is most excellent and they are entitled to a high place among the so-called productions of the artist which are now extant. The dexterity of the composition and the vivid way in which the figures are portrayed, are remarkable, while the character of the countenances and the brushwork show that they belong to the middle part of the Fujiwara era, according to our critical point of view.





秋汀圖(絹本着色)

支那宋朝趙大年筆

(竪七寸三分、横八寸二分)

横濱 原 富太郎君藏

趙令穰字は大年、宋の宗室なり、官光州防禦使に至る、書詩を能くし、兼ねて書を巧みにす、唐人畢宏、草偃の蹟を學びて能く其の真に逼る、作る所小軸多くして極めて清麗、筆景は王維の筆に類し、汀渚水鳥頗る江湖の意ありと稱せらる、本圖の如き蓋し其の得意の所にして、秋汀烟靄の情趣寫し得て誠に巧妙なり、宋代の南宗畫遺品極めて稀なるを以て此の種の作殊に貴重すべしと爲す、本圖は元仙臺侯の珍藏なりしを、狩野常信之を見て歎賞、描かざりしかば、侯特に之を常信に賜ひ爾來久しく其の家に襲藏せられしものなるが常信九世の孫某よりして現所藏者の手に歸せしなりと云ふ

LAKE SHORE IN AUTUMN.

(*Kōkemono*, coloured on silk; 8½ inches by 9¾ inches.)

BY CHAO TA-NIEN, SUNG DYNASTY, CHINA.

OWNED BY MR. TOMITARŌ HARA, YOKOHAMA.

(COLLOTYPE.)

Chao Ling-jiang, surnamed Ta-nien, was born in the family of an Emperor of the Sung dynasty. He became one of the officers whose duty it was to care for the sea-coast defense, and was stationed at Kuang-chou. He was a good calligraphist and clever at composing verse, as well as in painting. He studied Art from the works of Pi Hung and Wei Wen, artists of the Tang dynasty, and when he had reached his maturity, his production bore close resemblance to those of his predecessors. He always made very dainty pictures on a small canvas. His snow scenes are much like those by Wan Wei, while his water-fowl and lake-shore pictures are so natural that we seem actually to stand at the side of the lake. The picture reproduced here is a familiar one among the artist's works and we know the real scene of the shore of the lake enshrouded by the bright mist in autumn, is well represented. As pictures by artists of the Southern School are rare, we feel that this one must be held as very worthy. It originally belonged to the Lord of Sendai, but when Tsunenobu Kanō saw and greatly admired it, he received it from the hand of the Lord. It is said that the present owner obtained it from a descendant of Tsunenobu in the ninth generation.

[illegible]

附錄 富太淑君墓

三食，耐人廿二食

又訓不歸也。入平聲。

煉玉圖(聯本卷四)

LAKE SHORE IN AUTUMN.

5 1/2 inches, coloured on silk; 8 1/2 inches in 1/2 inches.

BY CHAO TA NIEH, SUNG DYNASTY, CHINA.

OWNED BY MR. TOMIYARŌ HARU, YOKOHAMA.

(COLLOTYPE)

[illegible]





十大弟子圖雙幅

(絹本着色) 筆者不詳

竪四尺六寸、横一尺四寸七分

京都淨土宗西山派禪林寺藏

釋迦の十大弟子とは摩訶迦葉阿難陀
舍利弗迦旃延目連須菩提羅漢富樓
那優婆塞阿那律なり本圖は中幅を釋
迦如來とせる三幅對の左右なり筆者
は詳かならずと雖も正に是れ宋朝一
名手の佳作にして李龍眠の系統に屬
するものならむ唯題記の名字は本朝
の補加なるべし

THE TEN GREAT DISCIPLES OF ŚĀKYAMUNI.

(Two *Andamono*, coloured on silk; 4 feet 7 $\frac{1}{4}$ inches by 2 feet 5 $\frac{1}{4}$ inches.)

ARTIST UNKNOWN

OWNED BY THE TEMPLE, ZENRINJI, KYŌTO.

(COLLOTYPES.)

The ten great disciples of Śākyamuni were: Mahākāśyapa, Ananda, Śāriputra, Kātyāyana, Maudgalyāyana, Subhūti. Rāhula; Pūrṇamaitrāyaṇi, Upālī, Anuruddha.

These two *kakemono* hang at the sides of a central one which shows Śākyamuni himself; the three forming a complete set. Although the artist is not known, we may count them among the productions of an eminent master of the Sung dynasty, China, who had received the influence of Li Lung ming's methods. But the remarks written on the pictures are decidedly by a Japanese long after that time.

三
時
分
二
分

すゑよくふくむ如く、以て諸の各字が本體

隆平の昔昔のうで全脂細い糸線に編

刻在石上之數五十一

感懐を乞ふ三韻體の式は、の 辨言

今譯世所無目之書

卷之十 入部 子部 卯部 辰部 巳部 午部 未部 申部 酉部 戌部 亥部

其詩皆上六西山詩。林、監。

盛四外六、謝二、吳四、王、士、食

（四）
（五）
（六）
（七）
（八）
（九）
（十）
（十一）
（十二）
（十三）
（十四）
（十五）
（十六）
（十七）
（十八）
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（九十四）
（九十五）
（九十六）
（九十七）
（九十八）
（九十九）
（一百）

十三年年譜

THE TEN GREAT DIRECTORS OF SAKYAMA, MI.









能惠得業繪詞(紙本着色)

傳土佐行長筆

幅一尺四分

京都 眞言宗 廣隆寺藏

此繪卷は東大寺能惠法師仁安四年即ち西暦一六九九年歿が骨て一たび死し地獄を廻りて蘇生したりと云へる傳説を書けるものにして、茲に掲ぐるは法師が閻魔の宮門に入らんとする一段なり、詞書の筆者は寂達法師にして、書は土佐行長と傳へらる。行長は史に邦隆の男にして左近將監に至る、建仁頃(西暦一二〇一年—一二〇三年)の人なりと傳ふれども、其異蹟なる在稱天神緣起の奥書に、于時寶曆元應屋結之玄律大呂朔之朝云々とありて、鎌倉時代末葉の人なること明かなるのみならず、此畫卷の畫風を見るに、全く前者と其趣を異にし、行長より一層古き一大家の作なること明かし、筆致壯拔、彩色濃雅、最も珍貴すべき名卷なり。

THE PUNISHMENT OF PRIEST NÔYÉ.

(Picture-roll, coloured on paper; height 1 foot $\frac{1}{4}$ inch.)

SAID TO BE BY YUKINAGA TOSA

OWNED BY THE TEMPLE, KÔRYÛJI, KYÔTO.

(COLLOTYPE.)

This picture-roll is intended to illustrate the legend about the priest, Nôyé, of the temple, Tôdaiji, who died in the 4th month of Nin-an, (1169). He is said to have come to life again shortly after his apparent demise and to have told a wonderful story of his experiences in Hell. The picture which has been chosen for reproduction, shows the priest as he is entering the gate of Yamaraja's palace; the calligraphy is attributed to the priest Jakuren; and the painting to Yukinaga Tosa. This artist, according to a certain record, is said to have been the son of Kunitaka and to have been an officer of high rank, Sakon Shôgen. He flourished in the Kennin period (1201-1203); but on referring to his authentic extant works, we find the following written by his own hand: "The date is during the period Gen-ô." From this we may infer that he was an artist who lived towards the end of the Kamakura era and, upon examining this picture-roll, we observe that the manner of handling the brush is totally different from his authentic pictures. We feel sure, therefore, that this roll was not done by Yukinaga but must have been painted by some eminent artist who flourished at a time anterior to Yukinaga. The brushwork is very effective; the colouring is light and attractive; and the whole work is entitled to be appreciated highly among similar productions of that time.

論惠賢業餘圖(琳本善本)

(REFLECT)



天狗草紙(紙本淡彩) 傳上佐行光筆

(紙一尺)

子爵秋元興朝君藏

天狗草紙は總計七卷あり七大寺の僧徒惱慢なるを諷刺するの意を寓して畫けるものにして、東大寺一巻、興福寺一巻、延暦寺一巻、東寺醍醐寺高野山一巻、三井寺三巻是れなり、而して東寺醍醐寺高野山及び延暦寺の二巻は東京帝室博物館に三井寺の三巻は前田侯、久松伯秋元子の三家に各一巻を傳へ、東大寺興福寺の二巻は徳川幕府に藏藏したりと云へど現存するところを知らず、茲に出すものは三井寺の巻の一段にして、詞書は世尊寺行尹卿なりと云ひ、畫は七卷通じて土佐行光の筆なりと傳へり、然れども舊幕府所藏の興福寺の巻に、其詞書の永仁四年西暦一二九六年に成れるよしを記せども、行光は延文西暦一三五六年一三六〇年頃の人、また行尹卿は貞和六年西暦一三五〇年正月十四日に薨じたる人なれば、此畫卷は行光及び行尹卿より一層古き名家の作なること明かなり。

PANORAMIC HISTORY OF PROUD DEMONS.

(Picture-roll, slightly coloured on silk; height 1 foot.)

SAID TO BE BY YUKIMITSU TOSA.

OWNED BY VISCOUNT OKITOMO AKIMOTO, TOKYO.

(COLLOTYPE.)

This panoramic history consists of seven rolls in all. It was intended to caricature the proud demeanor of the priest belonging to the seven great temples. One roll relates to Tōdaiji, one to Kōfukuji, one Enryakuji on Mount Hiei, one to Tōji, Daigoji, and the temple on Mount Kōya, and three to Mi-i-dera. The two rolls, for Enryakuji and Tōji, etc., are preserved in the Tōkyō Imperial Museum; the three rolls about Mi-i-dera are in the possession of three families, namely, Marquis Mayeda, Count Hisamatsu, and Viscount Akimoto, one belonging to each family. As for the two rolls for Tōdaiji and Kōfukuji, they are said to have been preserved by the Tokugawa Government, but we do not know where they are now.

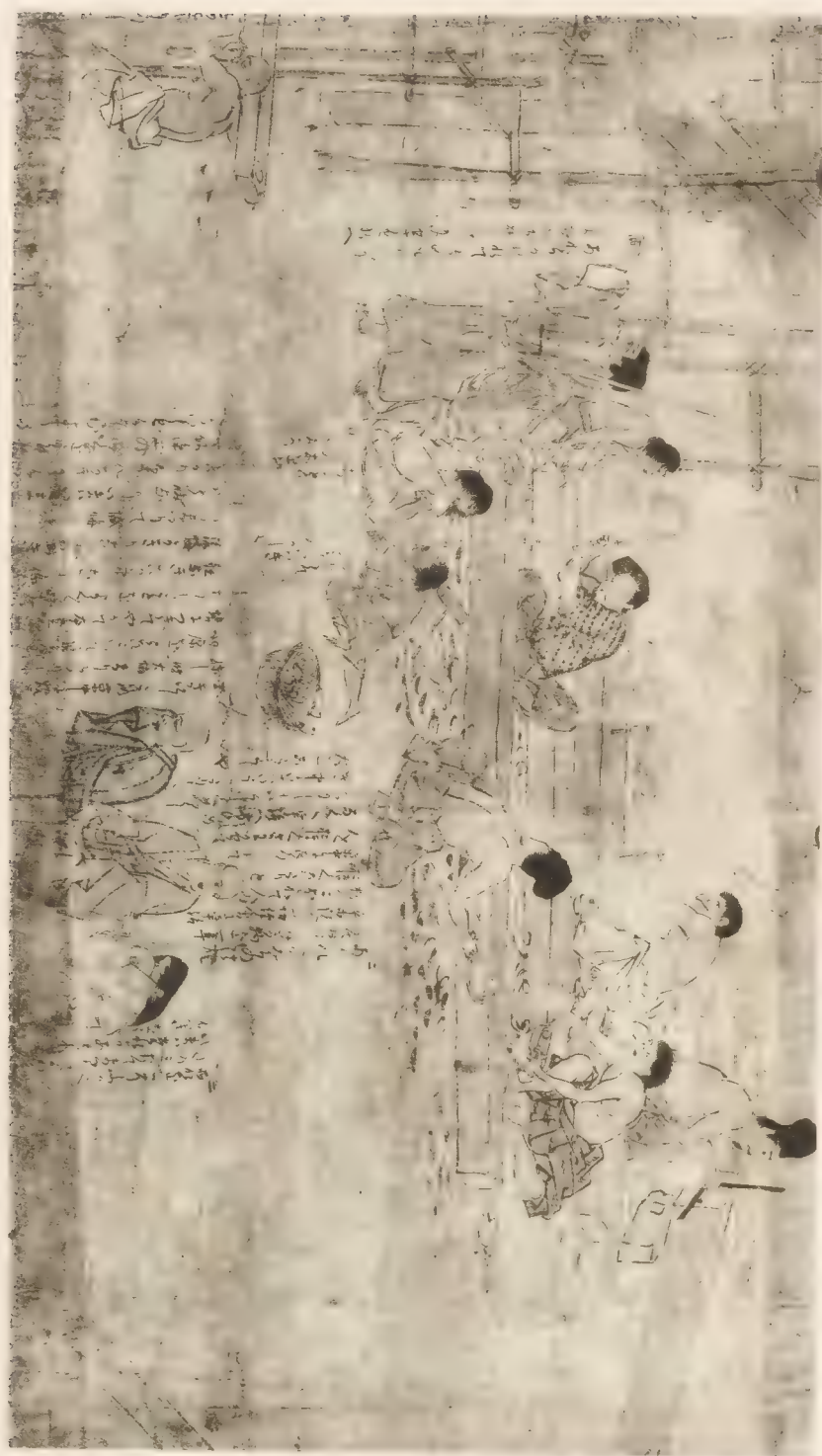
The scene we reproduce here is selected from a part of the Mi-i-dera rolls. The calligraphic legend added to the pictures is said to have been written by Yukitada Sesonji; while the painting for all the seven rolls is attributed to Yukimitsu Tosa. But according to a certain authority, the one roll relating to Kōfukuji, which had been preserved by the Tokugawa Government, bore the date of 4th year of Yei-nin (1296), in parallel writing; while Yukimitsu was an artist who flourished in the Yembun period (1356-1360), and Yukitada was a nobleman who died on the 14th day, 1st month, 6th year of Jōwa (1350). From this we see that some portions were to be traced back to a time antedating those two persons. We think the rolls were prepared at that time, or some years before.

[illegible]

岸臨臨本齋
樹上蒼苔水

PRINTED BY THE UNIVERSITY OF TOKYO

[illegible]





山水圖(紙本淡彩)

傳僧周文筆

(竪三尺五寸一分横一尺一寸一分)

京都臨濟宗金閣寺藏

此の圖傳へて周文の作と稱す、而して其筆墨の風趣周文に似たる處あり、然れども其の技の較劣れるを見る、而も南禪寺僧宣竹周鑿永正十五年即ち西曆一五一八年三月二日寂の贊あれば、正に是れ東山時代の一畫人の作なること明かにして、亦以て當時の繪墨を玩ぶに足れり

LANDSCAPE.

(*Kōdemoto*, slightly coloured on paper; 3 feet 5 $\frac{1}{4}$ inches by 1 foot 1 $\frac{1}{4}$ inches.)

SAID TO BE BY SHŪBUN.

OWNED BY THE TEMPLE, KINKAKUJI, KYŌTO.

(COLLOTYPE.)

This picture, according to tradition, is alleged to have been painted by Shūbun. The character of the brush touch bears a resemblance to that of Shūbun, but in the technique we detect a little inferiority; yet inasmuch as there is a panegyric verse added by Gichiku Shūrin (died 2nd day, 3rd month, 15th year of Eishō (April 12, 1518.), a priest of the temple, Nanzenji, it is clear this was produced by a certain artist who flourished in the Higashiyama era and we think it is a worthy example of the art of that time

岳松花濕一樓臺
先河梅後舟人花可咲
不似橋上抱琴來

宜竹史月麟



三笑蓮花圖（一幅紙本墨畫）

拙宗等揚筆

（各一尺一寸横一尺五寸四分）

山城國 天台宗里沙門堂藏

拙宗等揚は先に本書第十四冊に其の山水
圖を出だして小傳を掲げたり今其の人物
及び花卉圖を掲ぐ三幅對中の二幀にして
墨色蒼雅筆致渾厚誠に北宗墨畫の妙詣に
して拙宗等揚また一代の大手筆なりとい
ふべし

THREE LAUGHERS AND LOTUS-FLOWERS.

(Two *kakemono* of a set of three, monochrome on paper; each 1 foot 1 1/4 inches by 1 foot 6 1/4 inches)

BY TÔYÔ.

OWNED BY THE TEMPLE, BISHAMON-DÔ,
YAMASHIRO PROVINCE.

(COLLOTYPES.)

Tôyô's landscapes were reproduced and his biography given in the fourteenth volume. We present here an example of his figure and flower work. These two pictures are taken from a set of three *kakemono*. The rich tone of the India-ink and the calm style of the brushwork approach closely to the Northern School's canons for monochrome painting. An inspection of these plates helps us to understand that Sessô was one of great artists in his time.







鷺雁圖屏風一雙紙本墨畫

狩野元信筆

(每幅五尺三寸九分横一丈二尺七寸九分)

東京 原六郎君藏

元信の畫は屢々之を出だせり今又柳松鷺

雁圖の六曲屏風一雙を掲々舊筆頗巧に

して格調元信一代の花鳥畫中また多く

得がたき一大佳作なり

HERONS AND WILD GESE.

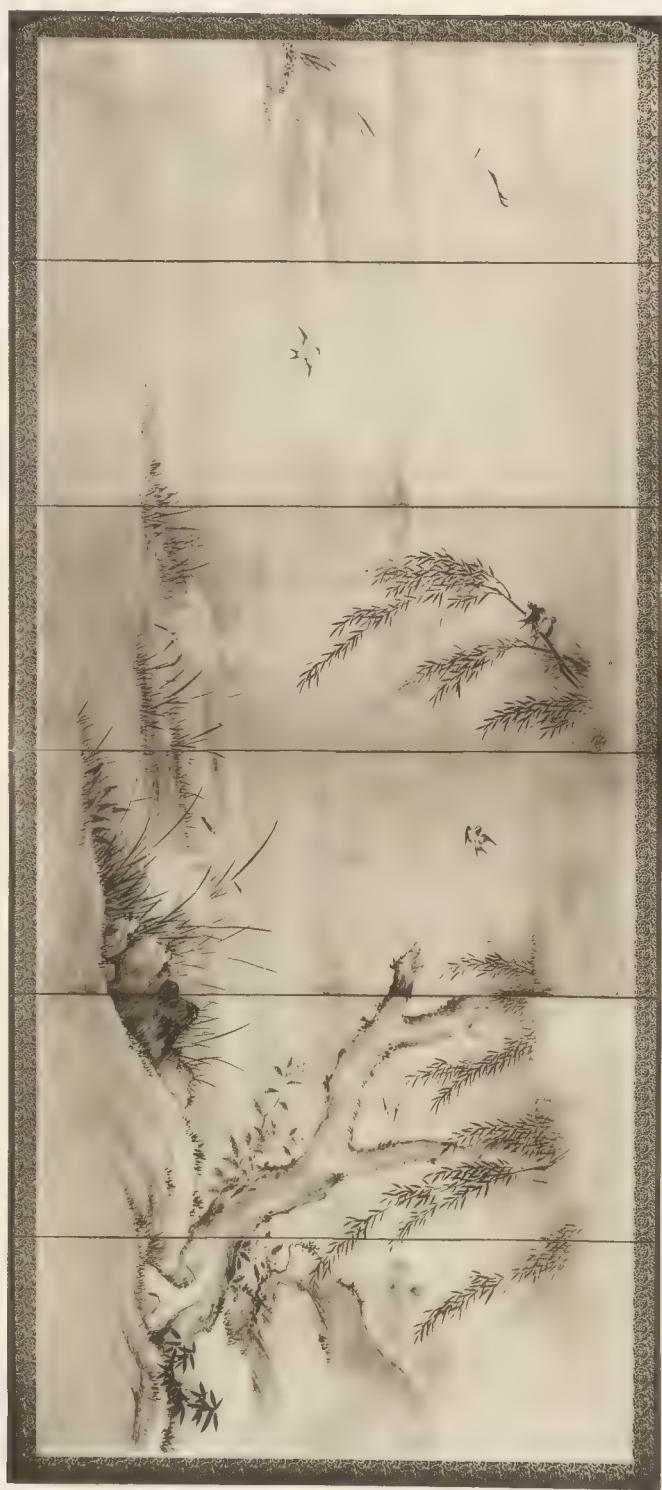
(Pair of folding-screens, monochrome on paper; 5 feet 4½ inches by 12 feet 8½ inches.)

BY MOTONOBU KANŌ.

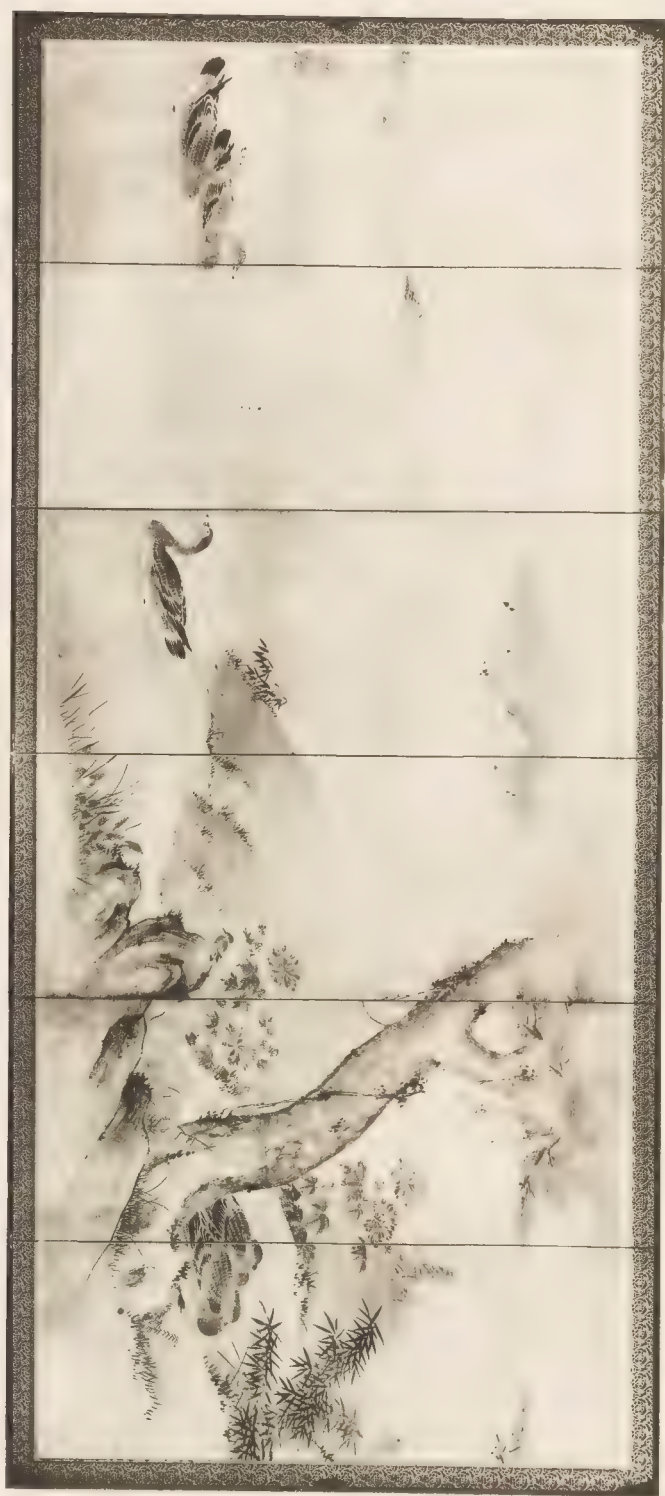
OWNED BY MR. ROKURŌ HARA, TOKYO.

(COLLOTYPES.)

Pictures by Motonobu have been repeatedly reproduced, and now we present some herons and wild geese with willows and pine-trees, done for a pair of six-fold screens. The brushwork is minute and accurate, as is usually seen in his productions. We know that these pictures are rare examples of Motonobu's flower and bird paintings, and such as are seldom to be found among the productions of his whole life.







鳳凰圖絹本墨畫

支那明朝林良筆

(竪五尺四寸三分横三尺一寸九分)

京都臨濟宗大本山相國寺藏

林良は既に前冊に記せる如く水墨の禽鳥樹木を寫すに在りては筆勢遒勁にして草體の書を作るが如し亦能く俗氣を脱せりと今本書を展覧するに眞に此評の適切なるを徴するに足るべき逸品なり筆路縦横にして健拔墨氣淋漓として八面生意あるが如き恐らく明代に於ける水墨畫の上乗なるものなるべし其の古來瑣々蕪甍に喧稱せらるゝ所以偶然にあらずといふべし

PHENIX.

(*Kakemono*, monochrome on silk: 5 feet 4 $\frac{3}{4}$ inches by 3 feet 2 inches.)

BY LIN LIANG, MING DYNASTY, CHINA.

OWNED BY THE TEMPLE, SHÔKOKUJI, KYÔTO.

(COLLOTYPE.)

As we mentioned in Vol. XVIII. of this series Lin Liang was said to have sketched the birds and trees in an admirable manner and the touch of his brush in these shows a forceful stroke like that of skilful calligraphy in the cursive style, while it is entirely free from all trace of pettiness. Now, we deem this criticism entirely applicable to the present picture, which is very free in composition, while the tone of the India-ink is nicely shown in the pleasing effect; hence the canvas is full of vividity in every part. We think this kind of picture belongs in the first class of monochrome painting during the Ming dynasty. We are sure that the present picture shows good reason for the artist's high reputation from old time.

二、三、四、五、六

[illegible]

總計外國廿三會館三十一廿八會

鳳岡繡本墨譜

ON-ED BY THE TEMPLE SHOKOKU KYOTO
BY THE TEMPLE SHOKOKU KYOTO
(COLLOTYPE)
BY THE TEMPLE SHOKOKU KYOTO



秋冬山水圖二幅絹本淡彩

支那明朝徐霖筆

(各幅六尺九寸八分、横三尺四寸三分)

東京 原六郎君藏

徐霖字は子仁一に子元に作る。九姓道人と號し又快
圖と稱す。金陵の人なり。七歳にして詩を巧にし。九歳
にして大字を善くす。松竹花卉、墨石を畫きて、爽々風
致あり。武宗南巡して、屢其の家に幸し、賞賛甚だ渾し。
霖長髯あり。武宗手づから之を剪りて以て拂子と爲
す。之より髯翁又髯伯と號す。沈石田と交はり善し。吳
小仙爲めに沈徐二高上行樂の圖を作れりと云ふ。茲
に掲ぐる二幅は四季四幅畫の半にして、其の壯拔勁
剛の筆致より優秀滋潤の圓橫墨情に至るまで全く
浙派の一大名畫なり。多景圖に於いて殊に其の典型
を認め然れども、秋景圖の擦皴點法に至りては又頗
る南宋柔雅の體を具へたり。世或は徐霖を以て南宋
畫家に數ふる者あるも亦宜なりと謂ふべし。

LANDSCAPES: AUTUMN AND WINTER.

(Two *hakuans* of a set of four, slightly coloured on silk; each 6 feet 11½ inches by 3 feet 5 inches.)

BY HSÜ LIN, MING DYNASTY, CHINA.

OWNED BY MR. ROKURÔ HARA, TOKYO.

(COLLOTYPES.)

The artist, Hsü Lin, had the surname Tzū-jen (according to another tradition, it was Tzū-yuan); he was otherwise called Chiu-feng Tao-jin, and sometimes K'uai-yuan. He was a native of Chin-ling, modern Nan-king. When he was only seven years of age, he was able to compose poems, and in his ninth year he was clever at large-sized calligraphy and gradually came to be skilful in painting pictures of pine-trees, bamboos, flowers, foliage, and rocks; his compositions being full of a simple taste. The Emperor, Wu-tsung, who frequently visited this artist's residence when on his journe/s, highly praised his skilful hand as he looked over his productions. Hsü Lin had a long beard which this Emperor, Wu-tsung, himself cut off and had made into a camara, or Buddhist brush wand. From this time, the artist received the name of Jan-weng or Jan-po, that is "The Sage of the Long Beard." He was friendly with Ching Shi-t'ien, and it is said that the contemporary artist, Wu Hsiao-hsien, painted a picture showing the wanderings of these two sages, Hsü and Ching.

The landscapes given here are taken from a set of four which are appropriate representations of the four seasons. The brushwork is effective in its loftiness and force, while the excellent and rich composition, together with the pleasing tone of the India-ink, show us that they belong among the great masterpieces of the Che School. We see the attributes of this school most conspicuously in the Winter landscape, but in Autumnal landscape we detect much of the soft style characteristic of the Southern School in the method of drawing the fissures and in the general appearance of the rocks. For this reason, some connoisseurs class Hsü Lin among the artists of the Southern School; but this is not correct.

道遠遊計付扁舟滿日江
山任去留未了世緣忘寄
一輪吹破白雲秋 楊東





此圖爲紙戶不關已拆之
新元景筆如附以卷中八
十餘年



山水圖絹本水墨

支那明朝陳繼儒筆

竪三尺六寸横一尺八寸四分

東京 高安堂 山君藏

陳繼儒字は仲醇、慶公又用公と號す、華亭の人、少より讀書を好み、詩歌に長じ、父辭頃刻にして萬言成る、晩に道佛の學を好み、年二十一にして諸生に補せられしかども、二十八にして退き、廬を小昆山の陽に結びて詩畫に悠遊す、梅花水仙山水奇石等氣韻空逸、人意の表に出づと稱せらる、嘉靖二十七年西曆一五五八年に生まれ、崇禎十六年西曆一六四二年に卒す、歲八十有、明末繪墨の大名家なり、本圖は我が國に傳はれる遺品中の尤物にして、宋の巨然の筆意に倣へるもの、筆墨渾厚、眞に明畫の後勁たるに堪へたりと謂ふべし。

LANDSCAPE.

(*Kakemono, monochrome on silk; 3 feet 7 inches by 1 foot 9 inches.*)

BY CH'EN CHI-JU, MING DYNASTY, CHINA.

OWNED BY MR. SHIZAN TAKAYASU, TOKYO

(COLLOTYPE)

Ch'en Chi-ju, whose surname was Chung-shun, sometimes called himself Mi-kung. He was a native of Hua-t'ing and from his youth was fond of reading. He was so clever at composing poems and writing prose, that he was able to throw off a long composition in a very short time. In his old age, he was fond of studying Buddhism and Taoism. At the age of twenty-one he received an appointment in the civil service and continued therein until he was seventy-eight years old, when he retired. Building a cottage on the southern slope of Mount Hsia-kun, he led there a solitary life, passing his time in composing poems and painting pictures. For the latter he achieved fame because of his skill in drawing plum-blossoms, narcissus, landscapes, and rocky scenes. He was born in the 27th year of Chia-ching (1558), and died in the 16th year of Ch'ung-cheng at the age of eighty-one. He was really a great master in literature and fine arts towards the end of the Ming dynasty. The picture reproduced here is the most excellent one of his extant works in Japan. It seems as if he were following the method of Chu-jan of the Sung dynasty. We see the greatest excellence in the rich tone of the ink and think this a representative of the pictures which have come to us from towards the end of the Ming dynasty.

秋山隱居
第廿一卷



伊勢物語圖(紙本着色)

傳岩佐勝以筆

(竪二尺五寸七分横一尺四寸一分)

東京 原六郎君藏

岩佐勝以は既に屢に紹介せり茲に掲ぐる圖も傳へて其の遺作と云ふ畫風を細觀するに人物の面相描筆設色の調子樹木の畫法等總べて他の信憑すべき勝以の作に酷似し傳稱の疑ふべからざるのみならず彼れが幾多の遺蹟中の尤品なるを認む、書題は伊勢物語第三十九段にして其の文を舉ぐれば次の如し、昔西院のみかど(淳和天皇)申みかどおはしましけりそのみかどのみこたかひ(崇子親王)申すいまそかりけるそのみこうせたまひて御はふりの夜その宮のとなりける男御はより見んとて女車にあひのりて出たりけりいとひさしうゐて奉らずうちなきてやみねべかりける間にあめの下の色このみ源のいたるといふ人これも物みるに以下書上に題せられたれば略す、

題文は鳥丸光廣(寛永十五年七月薨去)の筆なりと云ふ

ILLUSTRATION TO ISÉ MONOGATARI.

(*Kakemono*, coloured on paper; 2 feet 6 $\frac{1}{2}$ inches by 1 foot 5 inches.)

SAID TO BE BY SHÔI IWASA

OWNED BY MR. ROKURÔ HARA, TOKYO.

(COLLOTYPE.)

We have frequently mentioned this artist, Shôï Iwasa, and reproduced his masterpieces; the present picture is also said to be one of his productions. After examining it carefully, we find that the countenances, the force of the brush, the colouring, and the way of drawing the trees, closely resemble the same features in authentic pictures by Shôï Iwasa, hence we know the assumption that this, too, was done by him, has a reasonable foundation, and, moreover, we must admit that it takes a high place among his extant works.

The scene is an illustration of an episode which is narrated in the 39th chapter of the romance. We shall try to give a part of the incident in translation: "Once, when the Emperor, known as Sai-in (Jun-wa Tennô), was reigning, his princess, Takai-ko by name, fell ill and died. On the night of her funeral, a young man who lived next door to the princess' house went out in a ladies' carriage with some companions to look at the funeral cortège. He waited for a long time, but the procession did not come, and during that interval of waiting, his sorrow found vent in tears which did not cease for one moment to flow. At that time, there came another young man, Itaru Minamoto by name, famous for his love affairs with young ladies, who also stood there to look at the procession. The legend on the picture was written by the hand of Mitsuhiro Karasumaru, who died in the 7th month, 15th year of Kwanyei (August, 1638).



雙鶏圖(紙本淡彩)

曾我二直庵筆

竪三尺七寸一分横一尺七寸二分

男爵高橋是清君藏

二直庵の作は先に本書第十冊に鷹

鷲圖を出だせり本圖亦其の一佳作

勁技の奇致以て益々直庵獨得の典型

を詳かにすることを得べきなり

COOK AND HEN.

(*Kakemono*, slightly coloured on paper; 3 feet 8½ inches by 1 foot 8½ inches.)

BY NI-CHOKUAN SOGA.

OWNED BY BARON KOREKIYO TAKAHASHI, TOKYO.

(COLLOTYPE.)

In Volume X. of this series, we reproduced another masterpiece by Ni-Chokuan. The picture shown here is also an excellent work from his hand. The force is remarkable and we are able to comprehend clearly the presentation of ideas which he was intending to make.





觀音圖絹本着色

支那清朝陳賢筆

（竪四尺・竪横一尺五寸六分）

京都上橋熊次郎君藏

陳賢の觀音は先に第四冊に掲げたり、由來觀音を風流化したるもの陳賢の畫に如くはなし、本圖の如き殊に清梵瀟灑の致を見る、折塵描の白衣既に全く古佛畫と其の趣を異にし、磁瓶、經帙、宛然文人者の流の器玩に似たり、亦是れ一家別調の格法とす

AVALOKITEŚVARA.

(*Kashimaru*, coloured on silk; 3 feet 8 $\frac{1}{2}$ inches by 1 foot 6 $\frac{3}{4}$ inches.)

BY CHANG HSIEN, CHINESE

OWNED BY MR. KUMAJIRŌ TSUCHIHASHI, KYŌTO.

(COLLOTYPE.)

We have given another Avalokiteśvara by this artist, in our fourth volume. He had no rival in his pictures of this saint drawn in the popular style, as we may see by an inspection of the light and simple taste displayed in this masterpiece. The contour of the robes is very different from old Buddhist pictures, while the earthen jar or scripture roll about her are very near to the familiar conception of the modern literati. This kind of style is really to be called the Art specially gained by Chang Hien.

野竹園梅水簾

卷之六

前住黃梁縣崇祀山教影
 風 已丑年冬月吉日
 個甚麼綠楊枝上起清
 生若出淤泥不染竟還
 一教在通六面臨壇度衆



波浪水禽屏風一雙(紙本淡彩)

狩野探幽筆

(各一丈一尺五寸、横五尺四寸五分)

男爵岩崎瀨之助君藏

狩野法印探幽の遺蹟は本書第二冊以來既に屢之を紹介し且つ其傳記をも詳述せり茲に掲ぐる一雙の屏風畫は亦探幽壯時の一傑作なり其の波浪激跳の狀寫し來つて局面の妙趣言ふべからざるのみならず水禽の或は巖頭に止まるもの或は波上に游泳するもの或は飛ぶものは水に入るもの各其能を盡し其眞を發揮して餘蘊なく曠世の大家たりし探幽の超凡卓絶なる手腕を見るべき好材料と稱すべきものなり

WAVES AND WATER-FOWL.

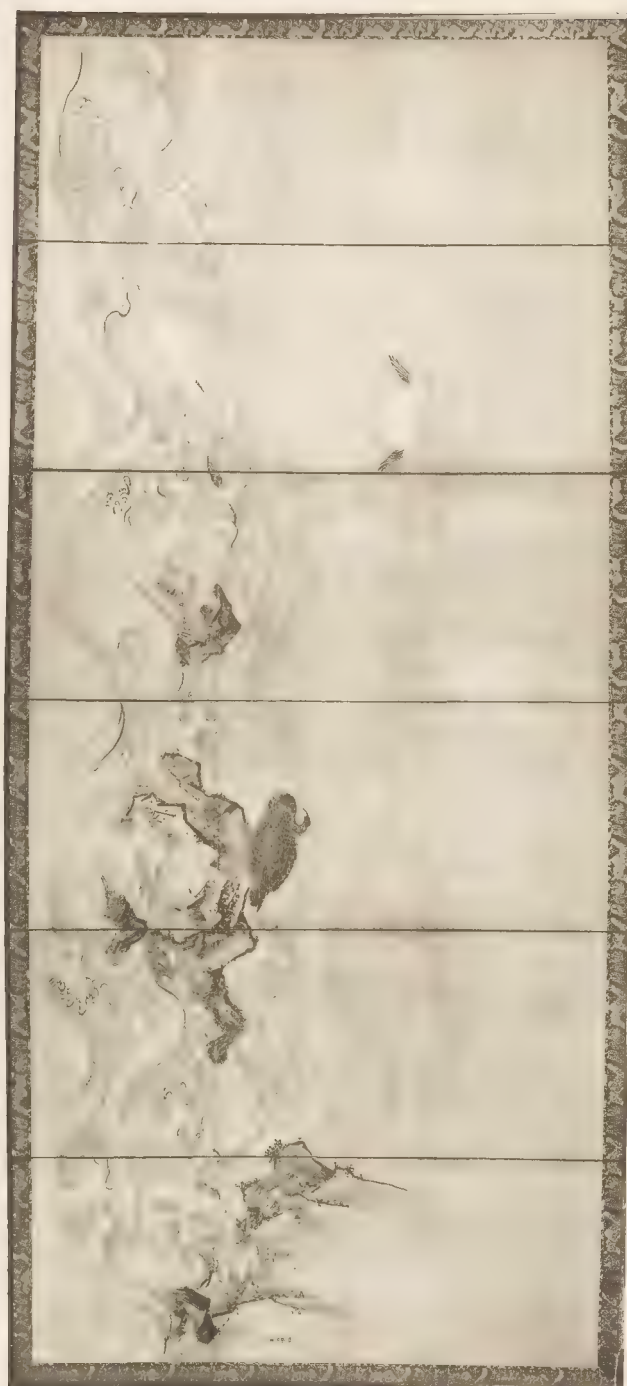
(Pair of folding screens, slightly coloured on paper: 11 feet 6 inches by 5 feet 5½ inches.)

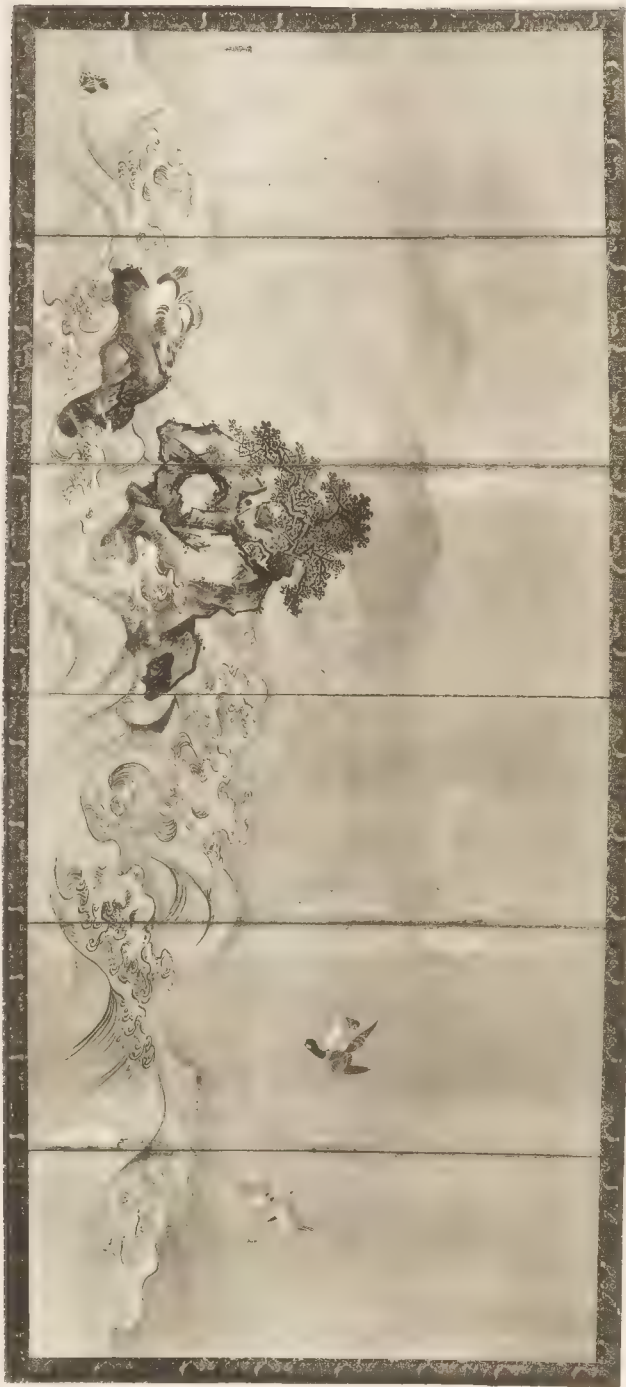
BY TANNYŪ KANŌ.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPES.)

Beginning in the second volume of this series, we have frequently given reproductions from pictures by Tannyū Kanō, and we have also mentioned his biography. These pictures, on the panels of folding-screens, are another of the masterpieces which he executed in his early life. In them we see the waves, tossing against one another, depicted with admirable taste, and there are a number of water-fowl added that are shown in a variety of attitudes; some on the rocks, some swimming over the waves, some flying, some diving, and each bird is full of action that is distinctly natural. We consider these pictures to be a good example of this artist's consummate skill which could not easily be rivalled in its technique.





加茂祭競馬圖屏風一雙

(紙本淡彩) 久隅守景筆

〔各屏三尺七寸六分横九尺六寸六分〕

子爵福岡孝弟君藏

守景の人物畫は先に第十一冊に般若
守護十六善神圖を出だせり、今亦遺作
中著名の一佳作たる本品を掲ぐ、筆墨
の勁健人物の生意探幽また殆んど一
籌を輸すべきところあり、守景の長所
は本書を觀て益々賞を深くするに足
れり

FESTIVAL AND HORSE-RACES OF KAMO SHRINE.

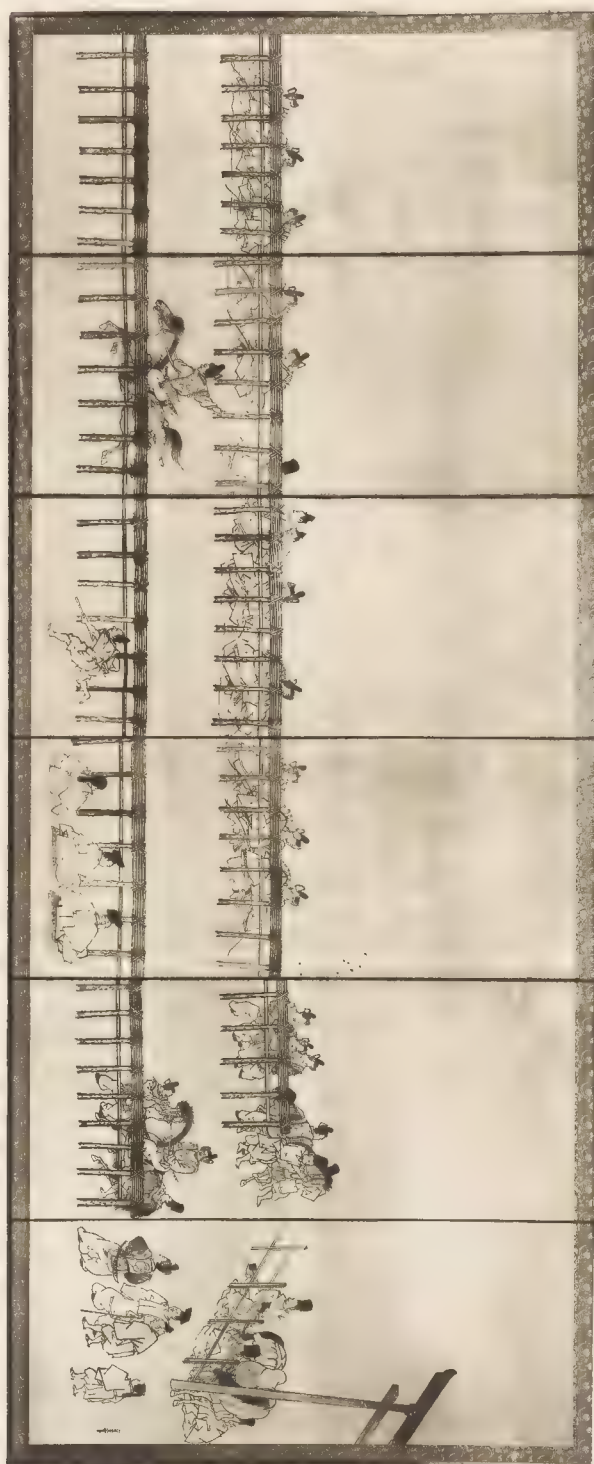
(Pair of folding screens, slightly coloured on paper; 3 feet 8 inches by 9 feet 7 inches.)

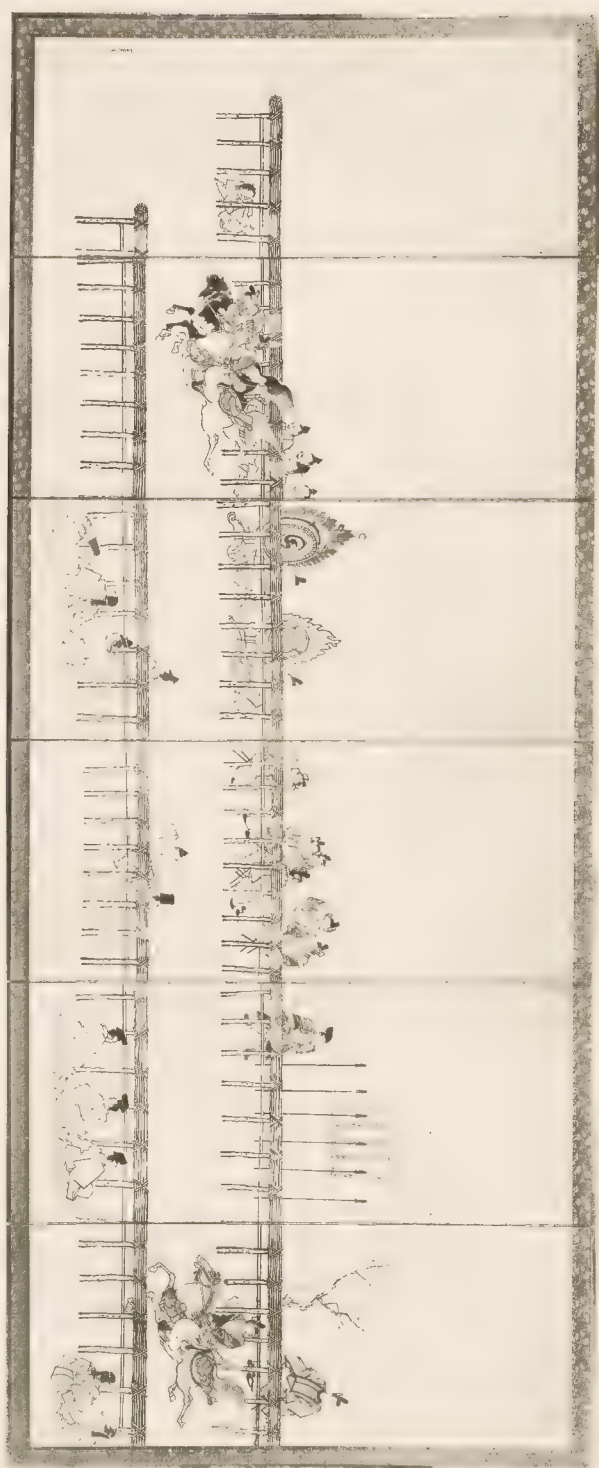
BY MORIKAGÉ KUZUMI.

OWNED BY VISCOUNT TAKACHIKA FUKUOKA, TOKYO.

(COLLOTYPES.)

We have previously given, in Volume XI, the famous figure-painting by Morikagé, entitled "Defenders of the Buddhist Scriptures." We now present another one of his excellent productions. The forcible brushwork and the vivid impersonation, are well displayed, and may almost be said to be superior to similar works by Tannyū. Connoisseurs in Art will be able to increase their knowledge by a study of those plates.





祭禮圖屏風紙本金地着色

狩野永納筆

「竪三尺六寸六分横一丈二寸二分」

京都 青蓮院住職三津玄深君藏

狩野永納通稱は縫殿助山靜梅岳素絢軒一關齋西昌居等の號あり山樂の養子山雪の子なり父に學びて書を能くし又殊に密識に精しく兼ねて文藻あり本朝書史五卷を著す我が國畫人傳の書ある之を以て權輿と爲す元祿十三年西曆一七〇〇年三月卒す歳六十七其の遺作を観るに技倆は父山雪に及ばざる所ありと雖も猶能く家風を傳へたり本圖の如きは其の一尤品にして鋪絲精巧の美頗る見るべし書題は何社の祭禮なりや詳かならず尙後考を期す

FESTIVAL CEREMONY.

[Folding-screen, coloured on gilded paper; 3 feet 7½ inches by 10 feet 3 inches.]

BY YEINŌ KANŌ.

OWNED BY REV. GENSHIN MITSU, PRIEST OF SEIREN-IN, KYŌTO.

(COLLOTYPES.)

Yeinō Kanō, generally called Nuinosuké, employed several other names: Sansai, Baigaku, Sokenken, Ichiyōsai, Seiyūkyo, etc. He was a son of Sansetsu and a son-in-law of Sanraku. He was educated as an artist by his father; but he was especially skilful in identifying pictures as well as for his literary productions. For this last reason, he published an elaborate work, entitled Honchō Gwashi, "History of Artists in Japan," in five fascicules. This was the first instance in the history of our country, of such a work. Yeinō died in the 3rd month, 13th year of Genroku (1700), at the age of sixty seven. When we examine his extant pictures, we see at once that his hand was inferior in technical ability when compared with his father; still we find some trace of the characteristics of his family. The picture we submit here, is counted to be an excellent one among his productions, and we may say that it displays commendable taste in variety of touch and colouring. We cannot make out clearly to what shrine the festival which it depicts belongs: this is a matter for further investigation.







黃石公張良圖紙本着色

尾形光琳筆

〔竪一尺一寸三分横一尺六寸一合〕

東京 川崎金三郎君藏

光琳も亦既に屢紹介せり、然れども飄逸の
格調本圖の如きものは甚だ稀れなり、癡絶
脱落の妙味斯の人に非ずんば復た誰か之
を能くせむや、眞に俗宴の物に非ざるなり、
黃石公張良の故事は第六冊白筆屏風書
の説明を見よ

HUANG SHIH-KUNG AND CHANG LIANG.

(*Kakemono*, coloured on paper; 1 foot 1 1/4 inches by 1 foot 7 1/2 inches.)

BY KÔRIN OGATA.

OWNED BY MR. KINZABURÔ KAWASAKI, TOKYO.

(WOOD-CUT.)

We have several times reproduced pictures by Kôrin, but there are few equal to this one in the free and light taste displayed. We think that these characteristics, as shown in this masterpiece, are not easily achieved and we rarely find other artists approaching this successful master. After one glimpse at this picture, we feel that the scene is not a worldly one. The story of Huang Shih-kung and Chang Liang has been given in the sixth volume of this series, with the explanation of the paintings on folding panels by Shôhaku. Our readers will please refer to that place.





柳窓讀易圖(紙本水墨)

支那清朝僧雪舟筆

紙四尺三寸二分、横一尺三寸一分

大阪 松山勇助君藏

釋慧字は靜生又靜菴雪舟と號す、幼にして聰慧、喜みて書を讀む、母染菴人深く佛を信じ、終に命じて楓橋の法華寺に剃髮せしむ、染菴人長齋補陀常に慧の讀經を聞いて意泊如たり、孺人年八十の賀に、一時士大夫儒人の當節と慧の梵行とを讀して、贈言帙を成す、慧之を愛刻して題して繼德集と云ふ、又母の命を奉じて、釋宗心印十卷を著はせり、嘉慶四年西曆一七九九年、歲七十七にして寂す、雪舟頗る雜畫を善くし、殊に墨菊に長ず、本圖は乾隆十六年西曆一七五一年の壯筆なり、萬筆の樹石既に一家の長所を見る

LANDSCAPE.

(Achromatic, thin India-ink on paper; 4 feet 3½ inches by 1 foot 3¾ inches.)

BY HSÜEH CHOU, PRESENT DYNASTY, CHINA.

OWNED BY MR. YŪSUKÉ MATSUYAMA, ŌSAKA.

(COLLOTYPE.)

Chi-hui, having the surname Ching-sheng, or Ching-sung, and otherwise called Hsueh-chou, was a precocious youth and fond of reading. His mother was earnestly devoted to Buddhism, and he himself became a priest attached to the temple, Fa-hua-ssü, at Feng-ch'iao. His family generally were much pleased to hear his voice reading the Buddhist Scriptures. On the occasion of offering congratulations to his father upon reaching the good old age of eighty, his relatives and fellow-officers contributed testimonials in writing of his parent's upright conduct and noble religious deeds. Hsueh-chou collected these and had them printed in a volume entitled Chi-te-chi. At another time, he wrote a work, in ten volumes, concerning his religion; this bore the title: Ch'an-tsung Hsin-yin. He died in the 4th year of Chia-ch'ing (1799), at the age of seventy-seven. He was clever at painting various subjects, and especially so in his monochrome pictures of chrysanthemums. The canvas reproduced here, was done in the 16th year of Ch'ien-lung (1751). We see that he was successful in using a dry brush to depict trees and rocks.

柳窓讀易圖

曾見封隱散人沈德社
辛卯夏五月書於作於弟
之望雲山隱西隱下





虎溪三笑圖屏風一雙

(絹本着色) 與謝蕪村筆

每幅五尺一寸四分横一丈一尺六寸六分

兵庫 絹川 安松 君藏

蕪村の作も屢之を掲げ虎溪三笑の故事は第七冊正信の書の説明に述べたり本圖は蕪村遺作中の一逸品にして布圖既に斬新人物の風姿描法共に前人の陳迹を脱却して一種の別調を成し芝麻の亂皴混筆の樹葉亦皆一家獨得の趣技を出だして雅味言はむかたなし真に近古の大手筆たる盛名に背かざるなり

THE THREE LAUGHERS AT HU-HSI.

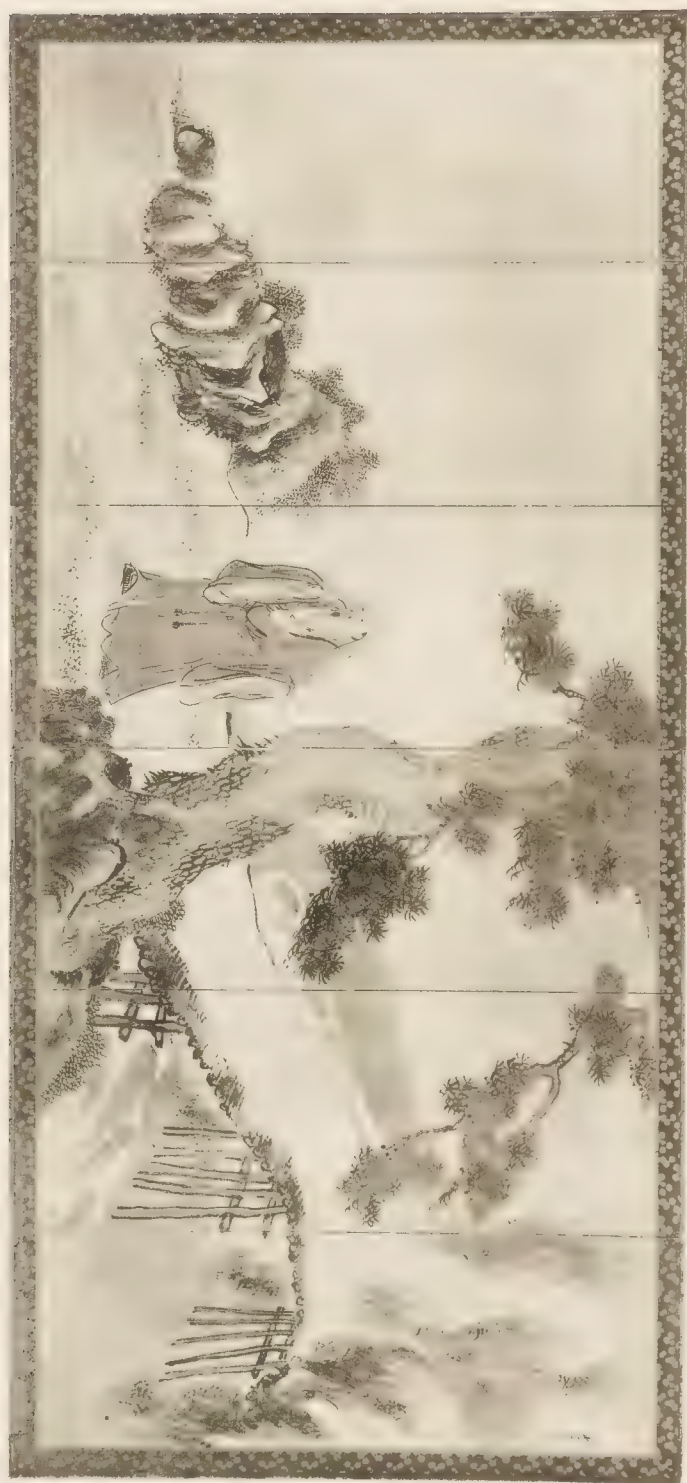
(Pair of folding-screens, colours on silk; 5 feet 1 $\frac{1}{4}$ inches by 11 feet 7 $\frac{1}{2}$ inches.)

BY BUSON YOSA.

OWNED BY MR. YASUMATSU KINUGAWA, HYÔGO.

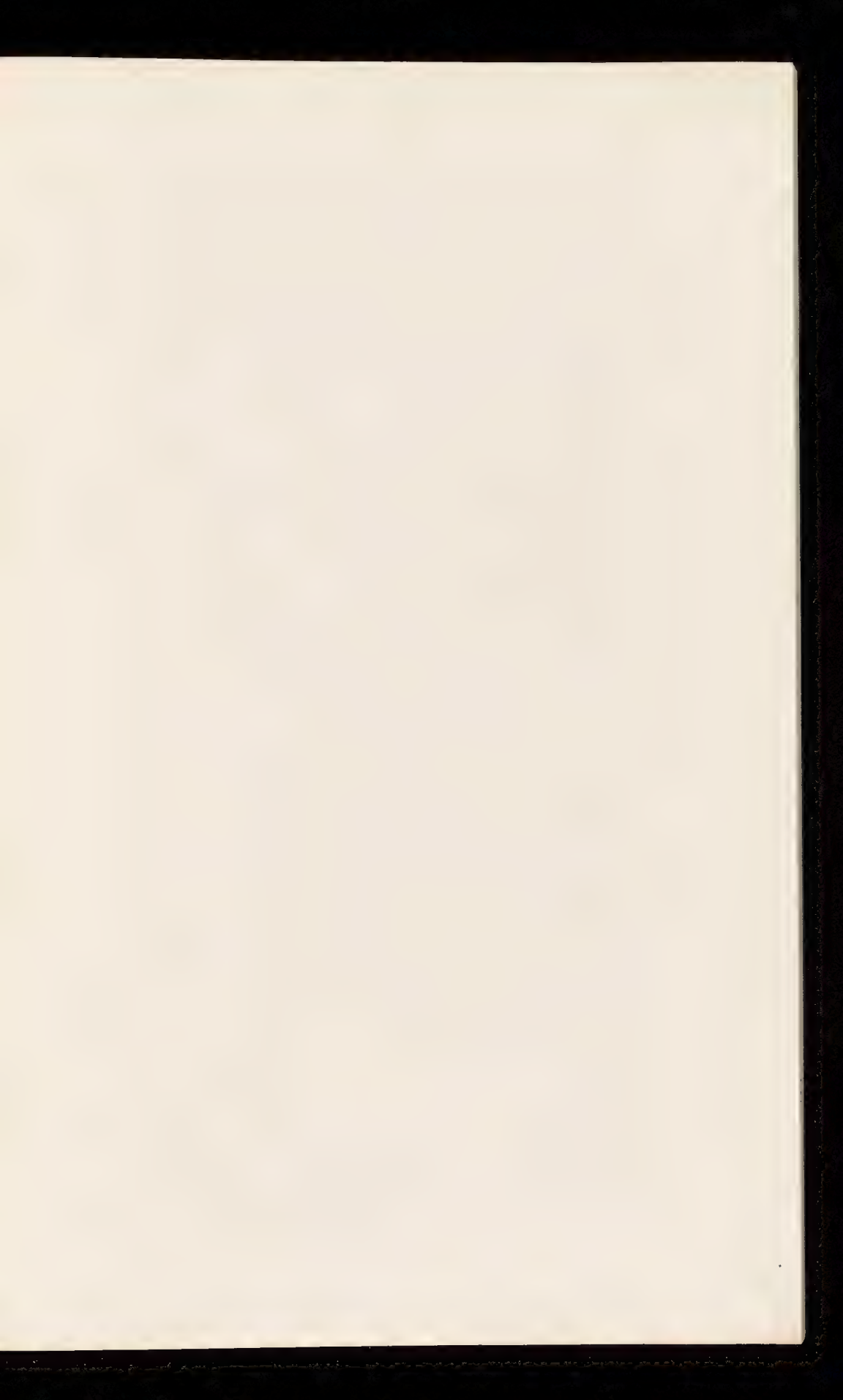
(COLLOTYPES)

We have several times reproduced the works of Buson, and we have also told the story of The Three Laughers at Hu-hsi in the seventh volume of this series, in connection with the picture by Masanobu. The pictures here given are very successful ones among the extant works by Buson. The composition follows a new plan, for the figures and the manner of drawing do not conform to the precedent established by the artist's predecessors, and we see that he is trying to introduce some originality in his style. The scattered strokes and the complicated brushwork,—displayed in representing the rock fissures and the shadows—are full of an indescribably elegant taste, which admirably portray Buson's own style. We may easily understand, after looking at these pictures, why he has achieved such high favour in modern times.









老松竹石圖(紙本淡彩)

圓山應舉筆

紙一尺六寸二分、横一尺二寸九分

京都眞言宗觀智院藏

圖様の瀟洒筆墨の老雅圓山派巧黠
の弊は本圖全く之あるを見ず南宗
の諸家茲に至りて復た應舉を卑じ
こと能はじ竹石の如き殊に其の然
るを見る

OLD PINE-TREE.

(*Kakemono*, slightly coloured on paper; 3 feet 7½ inches by 1 foot 3¼ inches.)

BY ŌKYO MARUYAMA.

OWNED BY THE TEMPLE, KWANCHI-IN, TOKYO.

(COLLOTYPE.)

In the matter of composition of this picture, which is simple in style and displays skilful work in handling the brush, we cannot find any of the defects in the way of profundity that are said to be seen in the Maruyama School: even leading artists of the Southern School would not be able to make harsh criticism of Ōkyo, if they studied this picture. Especially, in the bamboos and rocks, we see the conception is carried out with light taste.

ॐ नमो भगवते वासुदेवाय

こと雖も、己下の暇を殺さず其の熱

(1) 潜水鼓の予り丁跡の廻界を中へ

（續）本國全ノ文ある書屋調査

國對の藝術界に對する影響

京師異言志題辭三編

一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

同治庚午

孝公作行圖(瑞本齋送)

OLIO DI OLIVA

Fig. 1. The dependence of the rate of polymerization on the concentration of the initiator.

ДЛЯ ОБОИХ

OWNED BY THE TEMPLE, KANZON-IN, TOKYO

(COLLOTYPE)





雞圖雙幅紙本着色

伊藤若冲筆

(各幅五尺八寸三分横二尺七寸二分)

子爵秋元興朝君藏

若冲の作も亦屢之を掲げたり本圖亦其の一佳作彼の有名なる御物の三十幅に亞ぐべき名品にして裝飾美の要素に富める壯麗の花鳥例に依りて一家の特長を見る雙幅布局の變化亦殊に配合の妙を賞すべし

COCK AND HEN.

(Pair of *hakemono*, coloured on paper; each 5 feet 10 inches by 3 feet 8 inches.)

BY JAKUCHŪ ITŌ.

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPES)

We have frequently given the productions of this artist. The pictures we have now chosen, are excellent works, approaching in ability the widely famous set of Thirty *hakemono* belonging to the Imperial Household. As usual, we see Jakuchū's excellence in the bright and attractive feature of flowers and birds, including the quality of decorative beauty. The composition of the two pictures, seen side by side, gives us a remarkable impression of contrast or variety.







孟嘉落帽圖(絹本着色)

松村月溪筆

(竪九寸三分横六寸二分)

大阪清海復三郎君藏

呉春の未だ應舉の感化を受けず爾はゆる四條派を創めざるに當たりては専ら蕪村に學びて作風全く後の呉春と異なり號を存白と稱す當時の遺作世に傳はれるもの多からず本圖は其の一尤品にして其師蕪村の未だ没せざる安永八年呉春二十八歳の筆とす以て呉春が書風の變化を察し其の蕪村より出て後に圓山に受けたる影響を考ふるに足れり畫題は晉の孟嘉桓溫が參軍と爲りて頗る温に重せられし故事なり孟嘉嘗て桓温が重陽の宴に在り偶嘉の帽風の爲めに落ちしに嘉之を寛めず温左右をして言ふこと勿からしめ良久うして圃に如きしを見て温之を取らしめて返さしめしと云ふ六朝の一嘉話なり

THE LOSS OF MENG CHIA'S HAT.

[Kakemono, coloured on silk; 11 inches by 7 1/4 inches]

BY GEKKEI MATSUMURA.

OWNED BY MR. MATASABURŌ KIYOMI, ŌSAKA.

(COLLOTYPE)

Before the artist Gōshun had learned the style of Ōkyō and had not originated the Shijō School, his method of painting was very different from that of his after life, when he was known as Gōshun. At that earlier period, he was known as Sompaku and retained the strong style of Buson. There are not many extant works which belong to this earlier period, but the picture given here is a good specimen; it was painted in the 8th year of Anyei (1779), when Gekkei was twenty-eight years of age and while his teacher, Buson, was yet living. By means of this picture, we may trace the development of his artistic faculties, coming from the style of Buson and passing on to that of the Maruyama School.

The subject of the picture is taken from Chinese history. Meng Chia was a military officer, subordinate to Huan Wen, by whom he was highly trusted. Once, when Meng Chia had indulged rather freely at a banquet held in honour of the autumnal equinox, his hat happened to fall off without his being aware of the fact. General Huan Wen, whispering to the officers standing near to do nothing, let Meng Chia pass out of the room to go to the lavatory. Then the general picked up the hat and restored it to its owner without uttering a single word of reproach. The story was popular at the time as a good anecdote of the military class.





花鳥圖二曲屏風絹本着色

酒井抱一筆

竪四尺八寸二分横五尺四寸三分

東京 別府金七君藏

抱一の傳及び其遺作は既に屢々之を紹介せり茲に出すものは四季花鳥畫二枚折二雙中の一にして蘆草既に枯死し池水また氷結したる處雙鶴數羽の自適する態を揮灑せり其筆致の自在なる覽者をして能く池邊蕭條の定況に接せしむることを得斯る妙絶清絶なる畫圖は抱一の如き巨腕に依りて始めて能くすべく到底凡匠の企及すべからざる所なり

FLOWERS AND BIRDS.

Two-panel folding-screen, coloured on silk; 4 feet 8½ inches by 5 feet 4½ inches.

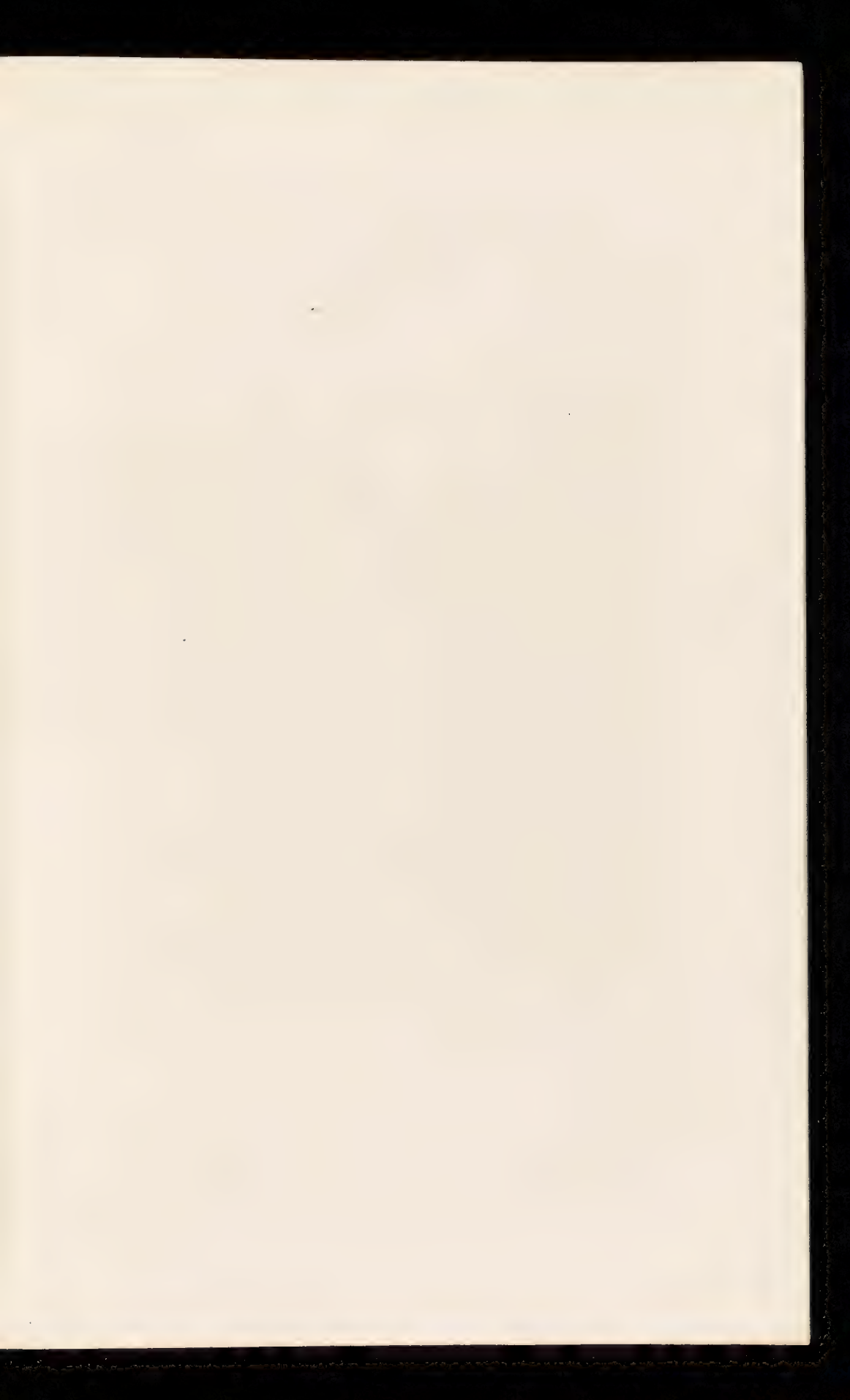
BY HÔITSU.

OWNED BY MR. KINSHICHI BEPPU, TOKYO

(WOOD-CUT.)

We have frequently reproduced works by Hôitsu, and have already given his biography. The picture here chosen for presentation, is taken from a set for a folding screen in two panels, which shows the flowers and birds of the four seasons. The scene depicts withered reeds by the shore of a frozen lake, with some cranes and wild ducks. The details are well drawn and the remarkable brush work gives an especially pleasing impression to the observer who fairly feels the influence of the lonely scene by the dreary lakeside. Such a solemn, yet vivid, composition will be attempted only by the great masters, among whom we may safely class this artist, for we know very well that such a picture is not produced by an ordinary hand.





新緑帶雨圖(紙本淺絳)

青木木米筆

(竪四尺六寸五分横九寸五分)

京都 大辻久一郎君藏

陶工青木八十八木米と稱す尾張の人なり、少
より四方に縦遊して文人墨客と交はり殊に
山陽竹田等と善し、清人朱笠亭の陶説を讀み
て製陶に志し、奥田頭川に就いて之を學び、專
ら支那の古製に倣ひてみづから一家の別調
を出だす性、書才あり學ばずして文人畫を善
くせり、是を以て其の畫其の陶と共に世に推
重せらる、天保四年西曆一八三三年五月六十
七歳にして歿せり、本圖の如きは其の遺品中
希有の傑作と稱すべく、以て南宗専門畫家と
并鑑するに堪へたるを見るべし

SPRING VERDURE IN THE RAIN.

(Kakemono, thin colours on paper; 4 feet 7½ inches by 11½ inches.)

BY MOKUBEI AOKI.

OWNED BY MR. KYUICHIRO ÔTSUJI, KYÔTO.

(COLLOTYPE.)

Yasohachi Aoki, a potter, otherwise known as Mokubei, was a native of Owari province. He travelled extensively from an early age, making the acquaintance of literary men and artists everywhere, and being especially on good terms with San-yô and Chikuden. After reading a book on pottery by Chu Li-t'ing, he determined to follow that avocation and learned the art from Yeisen Okuda. He made an effort to create a new type for himself which should resemble the old productions of China. He was clever at painting in the "Bunjin" style, although he had not specially studied it. His productions, both in painting and in ceramics, were highly appreciated. He died in the 5th month, 4th year of Tempô (1833) at the age of sixty-seven. The picture shown here is a successful one and such as is rarely seen among his extant works: it approaches the productions of the masters of the Southern School.

[illegible]

祥錄兩圖錄本對筆

西坡先生集
卷之五
詩
一





寒林富岳圖絹本墨畫

渡邊華山筆

〔竪四尺四寸横二尺二寸七分〕

東京 高田 楓藏君藏

蒼老古雅の筆墨は華山の樹石に於ける一種の特長なりと雖も本圖の寒林の如き妙極殆ど言ふべからざるものは蓋し鮮し蕭索たる冬景の興趣披玩盡くることなきを覺ゆ真に神品と稱すべし天保九年西暦一八三八年の作とす

A LEAFLESS FOREST AND MOUNT FUJI.

[*Kadomono*, ink-sketch on silk; 4 feet $\frac{1}{2}$ inch by 2 feet 3 inches.]

BY KWAZAN WATANABÉ.

OWNED BY MR. SHINZÔ TAKATA, TOKYO.

(COLLOTYPE)

The artist, Kwazan, was excellent in his fresh brushwork representing trees and rocks in an archaic and simple taste: but we think it is rarely that we find such an example of these features represented in the delicate way that is seen in the leafless forest of this picture. The interesting feature of the wintry scene, in the distant and lonely place, is well represented. We count this picture among the artist's most successful productions. It was done in the 9th year of Tempô (1838).

[illegible]



天保十三年己未四月一日
小室信子画



邯鄲炊夢圖(絹本淡彩)

波邊華山筆

(竪四尺八寸二分横二尺一寸一分)

東京 原六郎君藏

唐の開元中呂翁邯鄲を經しに盧生と云ふ者同じく其の郷に止まる主人正に黃梁を炊げり翁蓋中の枕を取りて盧生に授けて曰はく之を枕せば夢願の如くならむと盧生乃ち黃梁一炊の間に平生の榮達を夢みき此の故事籍り來りて華山のみづから況せしもの天保十二年西曆一八四一年十月十一日自及前一日の作なり死を決して後悠々として筆を揮ひ其の書面も遺作中の殆ど第一品たり英機の高十緯々として追らざる胸中亦以て見るべきなり人物屋樹水石の用筆用墨雅にして巧に方ありて粗ならざる老熟精妙固より言ふを須むすこ雖も圖中殊に出色の處は樹木に在り自然の情趣誠に筆墨の外に溢る名匠一代の絶作眞に寶重に餘りありと謂ふべし

THE DREAM AT HAN-TAN.

(Kakemono, slightly coloured on silk: 4 feet 9 inches by 2 feet 2 3/4 inches.)

BY KWAZAN WATANABÉ.

OWNED BY MR. ROKURÔ HARA, TOKYO

(COLLOTYPE.)

During the period of K'ai-yuan of the Tang dynasty, China, a man named Lü-weng happened to pass through the town of Han-tan and lodged with one Lu-sheng. The landlord was busy boiling millet, and the former took a pillow out of his bag and showing it to Lu-sheng, said that if a man slept with his head on that pillow, he would dream of whatever he wished. Hearing this, Lu-sheng put the pillow under his head, as he had been told, and went to sleep while the food was boiling, dreaming of the events of his later life. The theme of this picture is borrowed from this old story, and the artist has tried to depict the episode according to his own conception. It came from the hand of Kwazan the day before he committed suicide, namely, the 11th day, 10th month, 12th year of Tempô (November 22, 1841). We wonder that he could paint such a successful picture when he was already resolved to take his own life, and we know that he was not perturbed in his mind about other matters, even though he was contemplating such a death. It was because of his deep conviction and firm determination. The figures and buildings, the river and the rocks, are excellent in brushwork and the tone of the India-ink adds force and skill, but we think the most effective feature are the trees. The elegant taste of this natural scene fills the mind of the observer, and the picture must be looked upon as a great treasure, because it was the very last production of this eminent artist.





溪流高樓圖(統本水墨)

浦上春榮筆

型：尺七寸四分 横：尺四寸三分

京都 藤林忠太郎君藏

浦上春榮名は、選字は十千、父伯景、有學、有膽、
、鄭文、鍾序等の別號あり、通稱を喜一郎と云
ふ、備前の人、浦上玉堂の子なり、初め書法を父
に受け、後元明の古蹟に參し、南宗に於いてみ
づから一家を成せり、京都に住し、名一時に著
る、最も花卉に長じ、雅勁幽艶、氣味古逸と稱せ
らる、又山水を善くし、疎秀澹酒の致を肆にせ
り、兼て詩を工みにし、論畫絶句の著、一巻あ
り、弘化三年西曆一八四六年五月二日歿す、歳
六十八、本圖は天保十二年西曆一八四二年六
十四歳の老筆にして、春榮遺品中の一佳作な

PAVILION BY A MOUNTAIN RIVULET.

(*Kakemono, monochrome on silk; 2 feet 8 1/4 inches by 2 feet 4 1/4 inches.*)

BY SHUNKIN URAKAMI.

OWNED BY MR. CHÔTARÔ FUJIBAYASHI, KYÔTO

(COLLOTYPE.)

Shunkin Urakami's real name was Erabu; he used several pseudonyms. Jissen, Hakukyo, Yûgaku, Yûsui an, Nikyô, and Bunkyôtei, and was popularly known as Ki-chûrô. He was a son of Gyokudô Urakami, and a native of Bizen province. In the early years of his life, he learned the principles of Art under his father, and afterwards studied extant works by artists of the Yuan and Ming dynasties, China, finally succeeding in mastering the technique of the Southern School. Taking up his residence in Kyôto, he came to be known widely. He was excellent in flowers and foliage, and it is said his pictures were particularly good in lovely colouring and antique taste; besides, he was good in drawing landscapes in a simple, pleasing style. As he was skilful in composing Chinese poetry, he published a volume of poems treating of pictures. He died on the 2nd day, 5th month, 3rd year of Kôkwa (1846), at the age of sixty-eight. The picture given here was painted in the 13th year of Tempô (1842), when he was sixty-four, and we see that his hand had reached the summit of its maturity and excellence.

響：只つて此を謝 只此を之と

謝文君

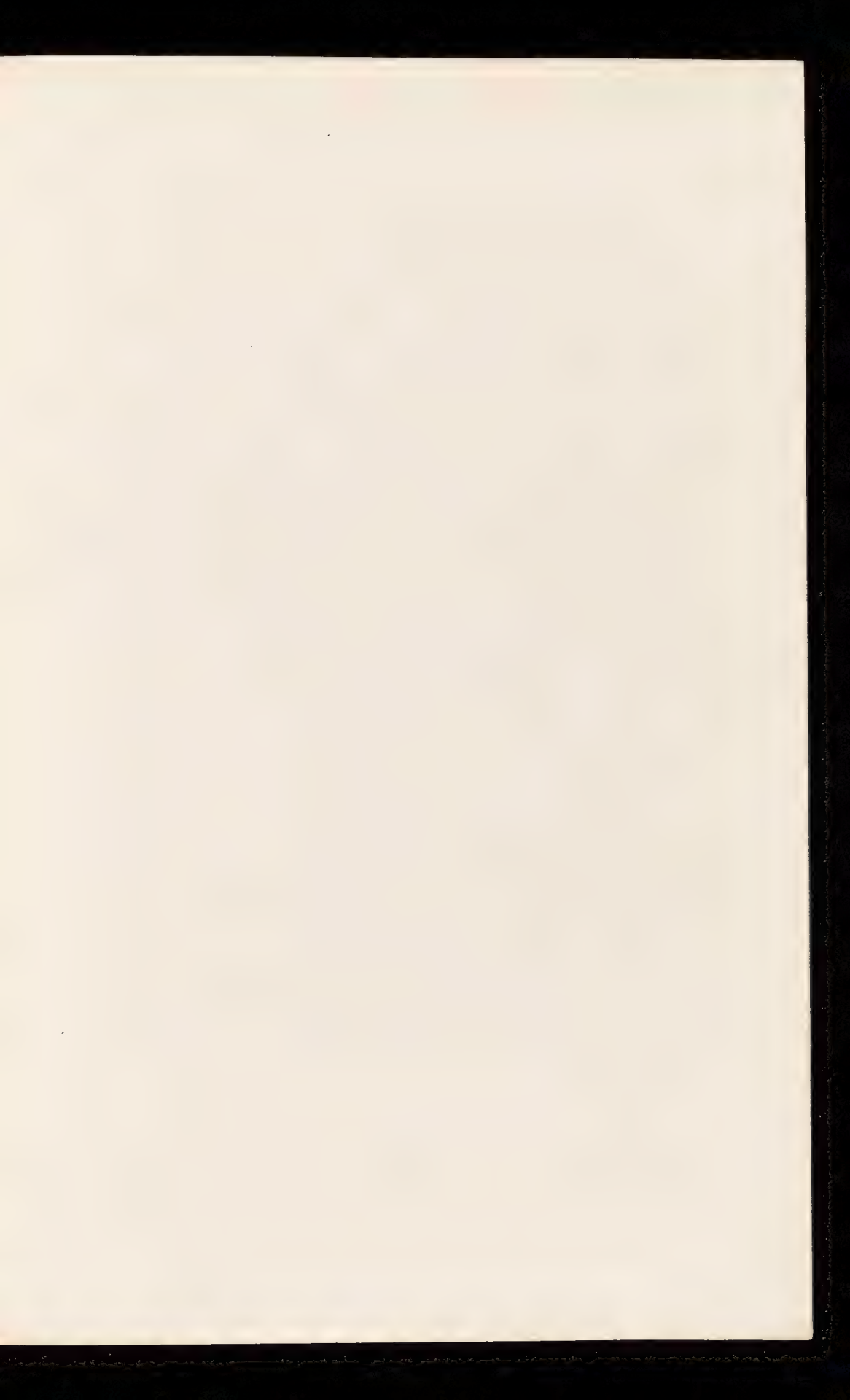
[illegible]

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OWNEP BY MR CHUTARÔ LUNBAYASIN KYÔIO

湖歷千仞萬里溪
 流眼岸 德惠誰
 起萬樓 仁信得句多
 刺臂 姑蘇 支葉
 千不和 向第 萬
 附 護 養 姑 婦 時
 招 以 僧 如 查 防 以 成
 昨 金 夕 遠 歸
 云 窗 翻 卷 一 湖 鴻
 鹿 公 散 雅 笑 主 劍
 春 華 詩 興 興 興





蝦蟇鐵拐圖(紙本墨畫)

白井華陽筆

(竪八寸二分横一尺一寸三分)

大阪清海復三郎君藏

白井華陽名は景廣字は士潤梅泉書樓の號あり、越後新潟の人にして京都に住せり、初め書を吳北江名は正字は必大浦上春栗門人天保頃、學び更に江戸に之き龜田鵬齋の門に遊びて學問に耽る、又麻を學ぶ、後京に歸りて益を岸駒岸岱に受く、殊に鳥獸を善くす、人と爲り磊落にして細節に拘はらず、酒を嗜みて、飲飲すと雖も師に事ふること甚だ厚く、交はる所皆一時の名流なりき、殘年詳かならず、天保二年(西曆一八一三)畫藥要略を著はせり、此の書頗る世に行はる體裁略清の畫徵錄に倣ひ、傳後に評を加へたるもの甚だ見るべし、畫蹟世に存するもの多からず、信ふに主として學問の人なりしなり、本圖の印文及び省春館の號傳記に見えずと雖も、蓋し一時之を用ひしものならむ、岸派にして而も筆致の暢、流暢なる畫法亦是れ一家の技風なり

TWO HERMITS: GAMA AND TEKKAI.

(Monochrome on paper; 9½ inches by 1 foot 1¾ inches.)

BY KWAYÔ SHIRAI.

OWNED BY MR. MATASABURÔ KIYOMI, ÔSAKA.

(COLLOTYPE.)

Kwayô Shirai, whose personal name was Kagehiro and surname, was otherwise called Baisengwarô. He was a native of Niigata, Echigo province, but he lived in Kyôto. At first he studied painting under Hokutei Kuré and afterwards he went to Yedo where he read the classics with Hôsai Kameda, and sometimes practised the meditation of the Zen sect. Afterwards, he returned to Kyôto and continued his study of painting under Ganku and Gantai, becoming especially skilful in drawing birds and animals through influence of those masters. He was a man of independent character, not caring a particle for small, trifling matters. Although he sometimes drank hard, yet he was always faithful to his teachers. He was on friendly terms with eminent persons of his time. We cannot be clear when he died. In the 2nd year of Tempô he published a work entitled Gwajô Yôryaku, "Brief Account of Pictorial Matters." This book was widely read and its contents somewhat resemble Hua-gheng-lu, the Chinese pictorial work, in giving a criticism of the picture after the artist's biography. His extant productions are rare; and from this we think he was a bookworm rather than an active artist. The name of Kai shun-kwan, read in the seal on this picture, we cannot find in his biography, and therefore we suppose he used it for but a short time. We think his picture we now see here is intended to bring out a more moderate style than the usual example of the Kishi School.

TWO HERMITS: GAMA AND TEKKAJ

(Photocopy on paper 2 1/2 inches by 1 foot 1 1/2 inches)

BY KWAYÔ SHIRAY

OWNED BY MR. MATSUYUKO KIYOMI ÔGAKA.

(COLLOTYPE)

Kwayô Shiray, whose personal name was Katsuyô and surname, was otherwise called Hidenagawara. He was a native of Niigata, Yodoko province, but he lived in Kyoto. At first he studied painting under Hoken Kure and afterwards he went to Yodo where he read the classics with Hosen Kure and sometimes practiced the meditation of the Zen sect. Afterwards he returned to Kyoto and continued his study of painting under Gama and Gama, becoming especially skilled in drawing birds and animals through a memory of those masters. He was a man of independent character, not caring a particle for small, trifling matters. Although he sometimes drank hard, yet he was always faithful to his work. In the last year of Tenmei he painted a work entitled Gama's Yodoko. "Brief Account of the Zen Masters." This book was widely read and its contents somewhat resemble Hsueh-shan's, the Chinese picture work, in giving a criticism of the picture and the artist's biography. His entire production was not many, and from this we think he was a bookworm rather than an active artist. The name of Kwayô Shiray was used in this picture, we cannot find in his biography, and therefore we suppose he used it for his short time. We think his picture was painted in the year of Tenmei, 1781.

二葉亭四迷 遺稿集

白井 潤三

昭和二年一月一日





春江明麗圖(絹本淡彩)

山本梅逸筆

（竪三尺八寸横一尺四寸五分）

上野國 福田儀兵衛君藏

山本梅逸の傳は本書第十一冊に掲
載せり由來梅逸は平生多く粗漫の
筆を弄せずして精密の畫を作るを
常とせり故に其遺作を展觀するに
一幅一領殆んど悉く鑒賞に値せざ
るものなし就中茲に出す圖は布局
の妙落筆の精と相待て春江明麗の
趣致全幅に横溢するを覺う

A STREAM IN SPRING.

(Kakemono, coloured; 3 feet 9½ inches by 1 foot 5½ inches.)

BY BAITSU YAMAMOTO.

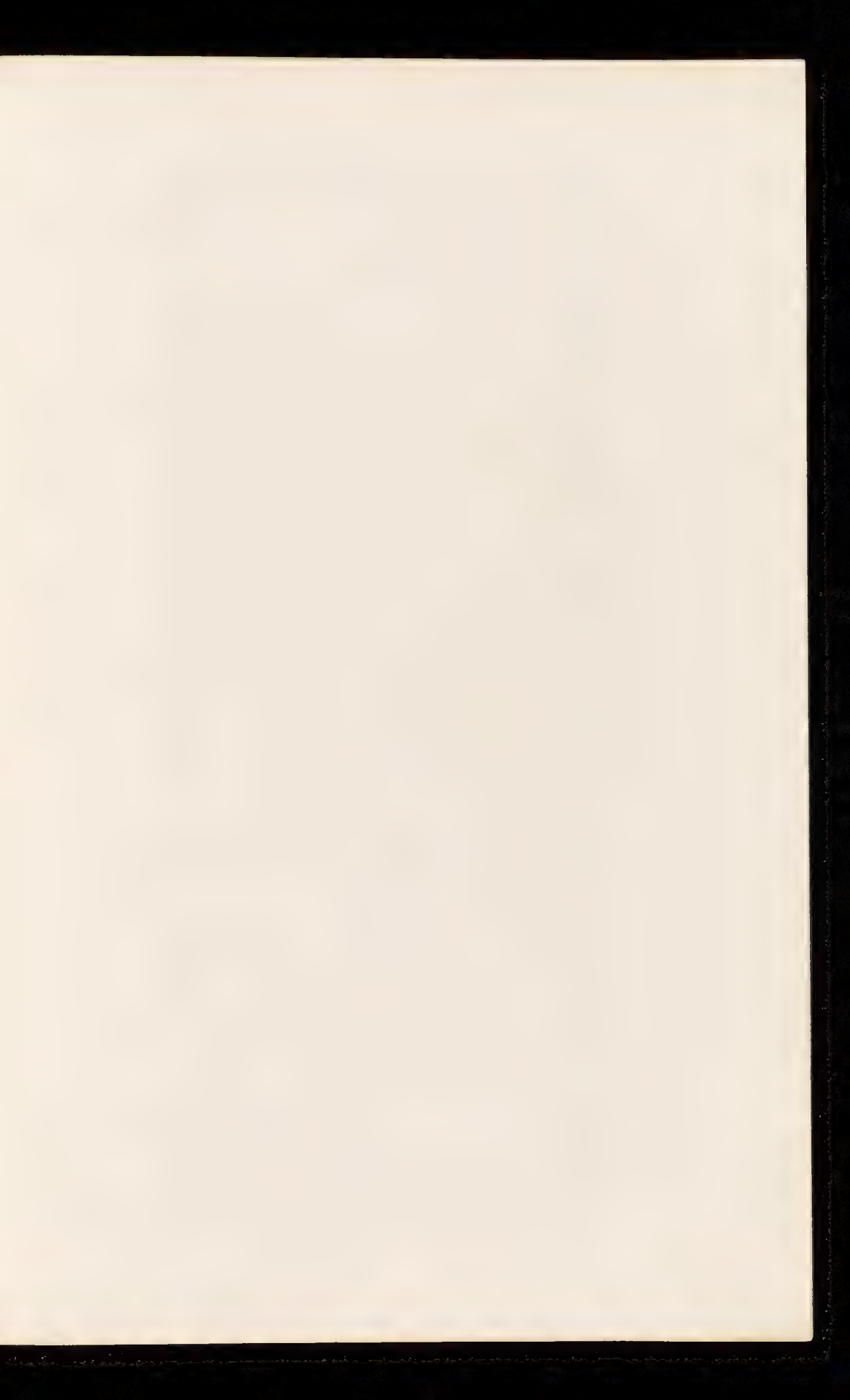
OWNED BY MR. GIHEI FUKUDA, KÔZUKÊ PROVINCE.

(COLLOTYPE.)

We have given the biography of Baitsu Yamamoto in the twelfth volume of our series. From our experience in studying Fine Arts, we know that he usually drew pictures with minute strokes of his brush, and—from an inspection of his extant works—we have learned that his hand was very dexterous in every phase of his Art. Among his masterpieces belongs the picture here reproduced, which presents the scene of a brawling stream in early spring.

梅溪公作
夏江月
陽





劉季斬蛇圖(絹本着色) 小田百谷筆

版四尺一寸六分横一尺八寸六分

大阪 清海復太郎君藏

小田百谷通稱は良平、諱は瀛字は巨海、海堡と號し、又王百谷と云ふ長門國赤馬關の人なり、染工の家に生まる、幼より其の業を好まずして、書事を嗜み、年二十二にして京都に遊び、書を吳春に學び、兼ねて名流に交はる、最も頼山陽と親し、山陽其の書を評して、寫生に長ずと雖も、氣韻乏しきを言ひ、元明の諸家に參せむことを勸む、百谷頗る之に服し、山陽と共に田でて九州に遊び、五年にして歸る、此の行百谷深く支那畫を研究し、みづから一機軸を出だし、歸京の後、名聲頗る籍甚せり、文久二年八月二十四日七十八歳にして歿す、本圖は即ち百谷の畫風變化の一佳作なり、明清畫風の中、尙おのづから四條派輕巧の筆意ありて、別に一家の典型を爲せるを見る、畫題は漢の高祖の壯時、秦を滅ばすの祥瑞たりし、豐西の澤中に大蛇を斬れる歴史畫なり。

LIU CHI KILLING THE SERPENT.

(*Akemono*, coloured on silk; 4 feet 1 3/4 inches by 1 foot 10 1/4 inches.)

BY HYAKKOKU ODA.

OWNED BY MR. MATATARÔ KIYOMI, ÔSAKA.

(COLLOTYPE.)

Hyakkoku Oda was commonly called Ryôhei. His real name was Yei, surname Kyokai, and he was sometimes called Kaisen or Ôhyakkoku. He was a native of Akamagasaki, Nagato province, and was born in the family of a dyer. From his youth he was fond of painting and had little or no taste for his family's business. At the age of twenty-two, he went to Kyôto, where he studied the pictorial art under Goshun and formed the acquaintance of contemporary artists and authors; among them his most intimate friend was Sanyô Rai. One day, Sanyô, criticising Hyakkoku's productions said: "The pictures by Hyakkoku are skilful in drawing but lacking in high taste." He therefore advised the artist to study the extant works of masters of the Yuan and the Ming dynasties, China. Hyakkoku, grateful for this advice, made a journey to Kyûshyû in the company of Sanyô and studied Chinese paintings for five years. He then returned to Kyôto, where he achieved a wide reputation from the marked originality of conception which his pictures evinced. He died on the 24th day, 9th month, 2nd year of Bunkyû (17th September, 1862).

The picture given here is a successful one, executed after he had made great change in his style. In this we perceive that he originated certain features which he used in conjunction with the light brushwork of the Shibû School, and the Chinese styles of the Ming and the present dynasties, China. The theme of this picture is taken from the history of the Han dynasty. The founder of that dynasty, Kao-tsu, in his youth killed a great serpent in the marsh of Feng-hsi, thinking it to be an auspicious omen of his success in overthrowing the then reigning dynasty, the Ch'ûn

此の遺書は、小田白谷の遺言である。白谷は、明治二十八年四月一日、病に倒れ、この遺書を遺した。白谷は、生前、多くの著書を残し、その中でも、この遺書は、最も重要なものである。白谷は、この遺書で、自分の人生の経験や、世に伝えるべきことを述べている。白谷は、この遺書で、自分の人生の経験や、世に伝えるべきことを述べている。白谷は、この遺書で、自分の人生の経験や、世に伝えるべきことを述べている。

THE CHI KILLING THE SERPENT.

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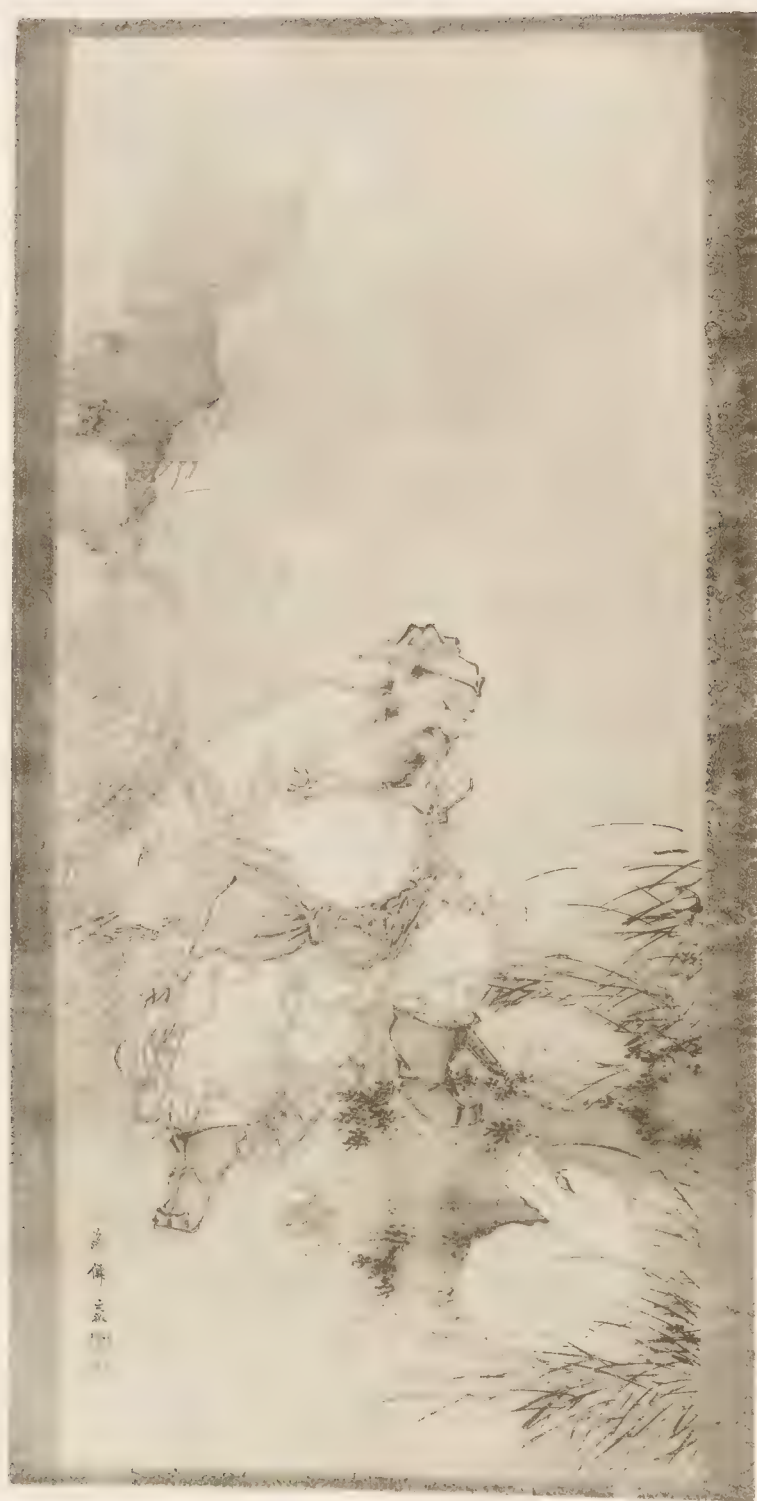
BY HAYAKOKU ODA

OWNED BY MR. MATATARU KIKUCHI, ŌSAKA.

(COLLOTYPE)

THE CHI KILLING THE SERPENT. This is a story of a man who was born in the family of a doctor. From his youth he was fond of painting and had little or no taste for his family's business. At the age of twenty-two, he went to Kyoto where he studied the picture for his family's business. At the age of twenty-two, he went to Kyoto where he studied the picture for his family's business. At the age of twenty-two, he went to Kyoto where he studied the picture for his family's business.

The picture was a success. In this we perceive that he had made great change in his style. In this we perceive that he had made great change in his style. In this we perceive that he had made great change in his style. In this we perceive that he had made great change in his style.



山陰
之
秋
景

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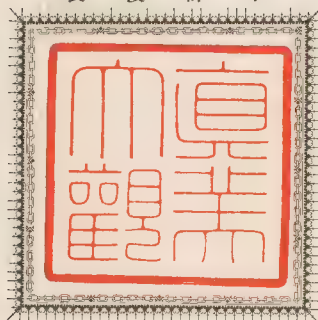
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刷者

梶間春三

東京市京橋區新看町十三番地
梶間春三

不許複製製



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